

# THE ATHENÆUM

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[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

**THE EDDA, and NIBELUNGEN-LIED.**—Prof. LATHAM, M.A., will commence a COURSE of LECTURES on THE EDDA, and THE NIBELUNGEN-LIED, on THURSDAY, 7th April, at 8 a.m. &c. The Course will consist of Eighteen Lectures. Fee, M. R. G. LATHAM, Dean of the Faculty of Arts. CHAS. C. ATKINSON, Secretary to the Council. University College, London, 6th April, 1842.

**UNITED SERVICE INSTITUTION, MIDDLE SCOTLAND-YARD.**—LECTURES ON THE STEAM ENGINE.—Members are respectfully informed, that this Course of Lectures will be delivered on TUESDAYS, the 12th, 19th, and 26th April, and 3rd May, at Three, P.M. Director of the Council, HENRY DOWNES, Commr. R.N. Director Hon.

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The FIFTIETH ANNIVERSARY of this School will be commemorated by a Public Dinner of its Patrons and Friends at the FREE MASON'S HALL, on THURSDAY, the 5th of May next. The Chair will be taken by

**H.R.H. THE DUCHESS OF CAMBRIDGE.**

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## OBJECTS.

The Society is formed to discuss the merits, and aid in the promotion of the more judicious and important of the Improvements projected, or in progress, in different parts of London, and of improvements needed upon a larger scale; without however, taking any part in their execution.

The Society will be formed to further the adoption of the principles on which all plans of improvement should be founded:—in reference, first, to the means of checking the fear of mortality of the over-crowded and ill-drained neighbourhoods of the poor; Second, to the facilities required for the removal of the poor; Third, to sites which may be provided for new Churches, Schools, or other Public Institutions, and to the Parks, Public Walks, and Gardens needed in the south and north of London; Fourth, to ornamental decoration, or architectural embellishment; Fifth, to economical expenditure, and particularly to the poor; Sixth, to the harmony which should prevail between all local improvements and those required for the Metropolis at large.

The Society will point out the evils which have arisen from considering the subject only in detail, without reference to the whole; the difficulties which are to be overcome in the execution of any scheme; the importance of looking forward ten or fifteen years, and of employing fit and qualified persons to prepare and submit for the approval of both Houses of Parliament, a plan ( founded upon an accurate survey) of all the Improvements required in the Metropolis, which might be carried into effect within the period.

It is believed many advantages would result from the course recommended:—That it would tend to the realization of various plans for local improvement, which, however excellent in themselves, have hitherto been delayed, because of the want of private means; as, for instance, a general scheme which would alone receive public support, would greatly simplify the legislative machinery required for carrying them into effect, and economise the time and money fruitlessly expended in numerous special and frequently abortive applications to Parliament; and would greatly facilitate the communication of their expense, the improvement of extensive districts, now neglected, because without the main sewers and leading thoroughfares, which can only be created by Government.

It would also remove, to a great extent, the difficulties now felt in obtaining the services of a large number of surveyors, and the divided interest of rival surveyors, and also that of metropolitan members, each naturally struggling to obtain a preference for the plan which would benefit most his own constituents.

This obstacle would vanish if a general scheme were proposed, employing the interests not only of the City, but of the metropolitan boroughs, and one worthy (as it should be rendered) of the first Capital in the world, and which the country at large would desire to see promoted as an object of national pride.

The Society will discuss, as parties interested in every question of interest, the comparative expediency of the various modes that may be suggested to Government of raising money to effect the object.

It will further meet to consider the clauses of any Building Act, Drainage Bill, or other Bill, or for making any alterations, which may be introduced in either House for legislative sanction.

It will aid as far as may be expedient, in the efforts making by the City of London, to effect by the most practicable means a consumption of smoke, and will receive, for discussion at its meetings, all plans and suggestions from private individuals having a tendency to forward the general object of the Society.

**Members' Subscription.**—An Annual contribution of Ten Shillings, or a Donation of Three Guineas, constitutes a Member.

The Society earnestly invite the active co-operation of all who are friends to the other Arts, and Sciences, and may be desirous of becoming Members of the Society, or of the Honorary Secretary, the Treasurer, or any Members of the Committee; or through Mr. H. Hooper, 19, Pall Mall East, where Prospectuses may be obtained.

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May be viewed two days preceding, and Catalogues had.



LONDON, SATURDAY, APRIL 9, 1842.

## REVIEWS

*Letters between Fräulein von Günderode and Bettine Brentano, between 1804 and 1806—[Die Günderode].* 2 vols. Grünberg and Leipzig.

THE *Athenæum*, we believe, was the first English Review that noticed the appearance in Germany of Madame von Arnim's singular publication, entitled "Goethe's Correspondence with a Child," a book deserving to be classed among the more curious phenomena of a literature rather prone at all times to sprout into whimsical knots and exuberances. But the strangeness of the exhibition of a girl in her teens lovesick for a poet of sixty, and of the publication of rhapsodies proper to her age and enamoured condition, when the writer was no longer a child, would not alone have entitled the book to much notice. It was redeemed, as the reader may remember, by a vein of sparkling thought and happy observation, by adventures and characters graphically described, and by glimpses of a wild, hearty, generous nature, amiable in its veriest wilfulness. The reader who began by shaking his head at its vagaries, found himself at last constrained to follow them with a smile of good will; and the book, with all its extravagance, became a popular one. The interest excited by it, and especially by an episode concerning the suicide of Bettine's early friend, the Fräulein von Günderode, has led Madame von Arnim to publish the letters which passed between her and that young lady, previously to the commencement of the "Diary" and "Letters to a Child," under the title of "Günderode." In point of time, therefore, as the worth of both publications is partly biographical, the present volumes ought to have had precedence; but the Editor had substantial reasons, as may be seen, for making her first venture with the subsequent and more interesting correspondence.

We were led by the title to hope that the present volumes would add something to the particulars already known of the touching history of the lady whose name it bears; but this expectation has not been gratified. The bulk of the correspondence consists of the letters of Bettine herself, then between thirteen and fifteen; the Fräulein's answers do little more than reflect her younger friend's thoughts and interests, and give no assistance in deciphering the secret history of the sad event which closed their intercourse. Her letters, indeed, scarcely afford a glimpse of the temper and determination of a mind then occupied in brooding over a fatal purpose—but exhibit it in an aspect far more placid and engaging. We only see her, in these, in an affectionate, thoughtful woman, studious of elegant and intellectual pursuits, and an anxious counsellor of the volatile young friend, to whom, making due allowance for the character of a mind occupied with metaphysics and poetry, her advice appears to have been both kind and rational. They do not afford any evidence of striking talent, nor do her poems, some of which are scattered here and there, betray much genius: but as Bettine speaks with the utmost admiration of her capacity, and ascribes to her influence the first awakening of her own mind, we must conjecture that the Fräulein's conversation was more impressive than her writings. A certain pensiveness of tone is all that betrays in them the sad enthusiasm which suggested her motto: "Learn much: compass many things with the spirit: — and die early!" And yet she, who was naturally so timid that the sight of blood made her faint, despatched cast off a life which she had long

determined to leave, a few months only after the last letters in this volume were written!

The work, we must say, is misnamed; and would have been more fitly described as "Letters from Bettine to her friend," &c.—for the former has supplied not only the largest, but the most characteristic portion of the correspondence. Her letters are exactly such as might have been written by the "Child" of the other series, when she was some three years younger, and not yet "crazed with hopeless love." There is less precision and more discursiveness in the thoughts; the descriptions are of lighter texture, and more rarely scattered; and the persons mentioned are fewer and less considerable than in the later series. Yet, supposing this to be the genuine composition of a girl hardly past the term of childhood—and there are not a few reasons for supposing that it was so—the exhibition of precocious talent is extraordinary. It is, however, of a nature not easily shown by such extracts as a notice like the present must be restricted to. Of the fancies and speculations of the young writer we cannot pretend to give any satisfactory account. They are not less remarkable in subject than in manner: running beyond all sober limits in pursuit of the highest matters: art, philosophy, religion, love, poetry, and morals;—after a fashion which the ordinary class of German readers may regard with astonishment; while ours, less tolerant of such excursions, would be apt to doubt the sanity of the reviewer who should venture to submit them to public inspection. What may be called the popular matter of the book, is much less abundant in this than in the volumes formerly published. It belongs to the period when Bettine, just emerging from childhood, saw little beyond the domestic circles in which her time was spent; between the aged Madame de la Roche, her grandmother; her brothers in Frankfort, and Von Savigny, the celebrated professor of Roman Law, who had married one of her sisters. With these she seldom met, or cared less to notice, than she afterwards did the personages of whom we are curious to hear; nor was the time itself equally fruitful in such events and adventures as gave animation to the "Correspondence with Goethe." We have no alarms of invading armies; night journeys performed in disguise; lessons from Winter and Beethoven; meetings with Goethe, Wieland, and Herder; daily rumours of the warfare against the heroic Tyrolese; or touching rescues of handsome French *militaires* wounded in the streets of Frankfort. The incidents are altogether of a more juvenile and domestic character; a few watering-place adventures; rambles around Offenbach; designs against grandmamma's apricots, and break-neck attempts at climbing trees and ruins. Here and there a stray character meets us:—some needy pedant who gives lessons in history, and is sorely in want of new breeches;—a sentimental elector of Cassel, who strolls about Carlsbad, ogling and poetizing;—a travelling Englishman in mankeens and powder, who goes view-hunting with a telescope; and a noble-looking Jew, almost equal to Lessing's, although he ekes out his paltry gains as teacher of mathematics, by the national resource of dealing in cast apparel; with some pleasant glimpses of dear old Sophie de la Roche and her deceased husband (the successful rival of Wieland), and one or two vivid paintings from life of the students at Marburg. From these we shall attempt to furnish a specimen or two of the amusing matter in the new volumes; although it is not easy to present in a narrow space the traits which are scattered over a mass of correspondence, and mingled with an infinity of gossip and other curiosities which would find small favour in the eyes of English

readers. Those who are interested in German literature we must advise to consult the volumes for themselves; promising that they will find much that is characteristic and entertaining to repay the trouble.

The following is one of the heroine's adventures at Schlangenbad, whither she had proceeded with a family party:—

On the first day of our arrival, it was so hot that it was worse than unbearable; we [i. e. *Bettine and her sister*,] threw off our travelling dresses of nankeen, and with nothing on but our under garments, lay down *en jupe*, in the window of the gallery adjoining our chamber, from which position, where one is quite hidden by trees, there is a view of the terrace; and of the Electoral Princess of Hesse's tea-party, which is assembled at this point. \* \* But this amusement did not last long: there was a chamberlain as red as a lobster, who at first supplied me with great amusement, in watching how he trotted to and fro, and whispered all manner of nothings in the ladies' ears; then a Duke of Gotha, with long legs, red hair, and a very dolorous countenance, and a large white greyhound between his knees, with a liver-coloured kind of coat on;—then a host of ladies, exorbitantly smart, with head tires that reminded me of Nelson in full sail, and opposite to him a French fleet: when a couple began to parley, it looked just as if two detached vessels were engaging each other; the vessel now came spreading forward, now settled majestically down again, and then would perk its prow up into the air; while those ladies and gentlemen who were particularly attached, were mutually approaching theirs. The party was soon afterwards scattered on the promenade; and in a moment there stood the red chamberlain in the gallery at our backs! Tonie was horrorstruck, and ran into her room; as for me, I was not in the least alarmed, but inquired what he wanted? He was confused, and said that he wished to make the ladies' acquaintance only. I replied, why then do you turn so red? He grew redder still, and was about to take hold of my hand; but I said "Nay!" and went into the bed-chamber: he attempted to follow me, and I called out, "Tonie, help me to overcome the man!" but she was in such a fright that she could not stir from the spot. Only think, there was I leaning with all my might against the door, and the red man fast in the opening, trying to make his way in. "Tonie," I cried, "ring the bell!" for our servants were all of them still busy unloading the luggage from the carriage; but no bell-rope could Tonie find. The ill-mannered fellow still pressed to get in, although he saw that we did not want him there. I could not imagine what he would have; for a moment I fancied he meant to murder us. I discovered a parasol, which had been placed against the door, and made passes with it against his lungs or liver, which I know not. Hereupon he drew back, and the door fell into its fastening. There I stood, like one who has been hunted over hill and dale by a ghost; for a quarter of an hour I could not get my breath again. I verily took him for a murderer, and already had my head full of the various schemes by which I should make an end of him. \* \* Tonie laughed, and said, "Get away—a chamberlain, and a murderer!" She thought he was nothing more than a vulgar and ill-meaning villain, such as swarm about courts. However, we had the servant sleeping all night outside the chamber door, and had Lisette in the room with us. It was the first time in my life that I have ever felt afraid;—but only think, the next morning our servant announced the red gentleman, who had called with a message from the Princess, and particularly begged that we would receive him. I cried out, "No! we do not want anything from any Princess!" But Tonie said, "That will not do—we must admit him." I armed myself with the parasol, when he entered, with an invitation from the Princess to her tea party on the Terrace, making, at the same time, many apologies. He had no idea who we were—was quite misled, by having seen us lying with bare arms in the window. I said nothing, but I was savagely angry with the red man. When we were introduced to the Princess,—who took my hand, and kissed me on the forehead,—all were seated in a circle, and the red man planted himself behind me, so that I could

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feel his breath. This offended me terribly, and I said, "Get away from behind me, you abominable person!" whereupon he made off; but Tonie looked towards me very gravely; and, when we had returned upstairs, scolded me for speaking so loud. It is all one to me—I cannot bear him near me: what care I whether the Princess notices it or no? If she asks, I will say he wanted to murder us in our room; and then he may defend himself, if it was not so, and say why he fell upon us in such a murderous fashion!

As a contrast, we come a little afterwards to a rencontre of a more amiable kind, very prettily told. Into the chapel, "which was almost filled with an immense altar, crowned by a golden pelican"—(the Brentanos, it will be remembered, were Catholics)—Bettine had wandered, "just as the sermon was ending; and stayed to hear it out, whether tempted by the golden pelican, or by the ornamental work and garlands of gilt wire, covered with a gauze of spider webs; or the fresh nosegays of roses and yellow lilies placed amongst them, or by the dusky window-panes, where the sunbeams were lighting up the crimson and orange glass directly above the pelican's head. The preacher was a Franciscan, from the Abbey of Rauenthal," and his discourse, on the duty of resignation, pleased his stray hearer greatly. Service being over, "there came an old granny, who put out the tapers, and cleared all away. I asked if she was the Sacristan? She said her son was, but to-day he had gone on some journey. I then asked where she found all those flowers? for I had not seen a flower garden in the place. 'They are from our own garden,' she said: 'my son takes care of them,'"—whereupon Bettine, of course, straightway begged admission to the garden.

Think what a sweet spot it was! on one hand, to the left of the vine-covered house, a wall grown over with jessamine; opposite, in shadow, an arbour thickly covered with honeysuckle. The way to the house guarded on both sides with tall lilies, so many lupins, ranunculus, veronicas, and lavender, and speargrass; a bed of carnations; a mulberry-tree in one corner, in the other, sheltered from the cold wind, two fig-trees, with their dear smoothly-folded leaves. I was quite rejoiced to find such companions for my own fig-tree! At their roots a spring gushes out into a basin, so that the old body can water her flowers at once; and in the open window hung a cage with canary birds, warbling with all their hearts; and it was such real Sunday weather! and Sabbath joy in the air, and Sabbath feeling in my heart! I pray now, take care of my tree, and see that Lisbet does not neglect it: it ought soon to have ripe fruit on it, if it be as forward as this in the sexton's garden;—but this is an interruption. The old woman shook some of the mulberries down; I collected them on a leaf; and had also gathered myself a nosegay of pinks and veronicas, and speargrass; and as I stood there, quite still, in the sunshine, the preacher appeared from the house: he had there taken his breakfast, which the sexton's wife always makes ready for him after mass. This ecclesiastic has a fine tranquil head, with soft eyes, and is still young. The beautiful words which I had heard him utter, seemed to beam out upon me a second time from his countenance. I could not speak to him for veneration; but he looked kindly towards me, and said, "What, ripe mulberries already!" I held the fruit out to him; he tasted a few, and also took my nosegay from me, and stuck it within his sleeve. I had been so taken by surprise to see him coming, that I was not conscious of what I did, but stretched out both my hands towards him, and did not know that I had thus offered him my flowers, nor was I aware of it until he took, and thanked me for them. He then went his way, and I remained standing like one stupefied; but the dog accompanied him in my stead, with great civility, to the garden gate. I heard him, when already outside of it, speaking kindly to the animal. "Go home again, Lelaps," he said. I was heartily pleased with my Sunday's morning, far more than with all the other days spent on the promenade.

There is a healthy spirit of youth and amiable feeling in this passage, that shows the writer in

a very engaging aspect;—and how natural is the little interruption in the midst of the story, when the care for "my own mulberry-tree" is revived by the sight of the sexton's! The incident, and the feelings which it calls forth, are such as might have occurred to any sensitive girl of fifteen; but there are not many of that age who would have left so pleasing a record of them. This, however, was but one of Bettine's many moods; with all her sentiment, she has a vein of quaint humour ever ready to flow out in drolleries like the following, which, besides being queer and whimsical, have not a little meaning. In one of the meetings of the Savigny household, (of which Bettine at the time was an inmate,) we find her, after poems by one of her brothers had been read, improving the audience by—

A philosophical treatise—concerning a glass donkey, which has eaten itself full in a meadow covered with flowers; so that the rarest flowers now shine through his sides, and so beautify him, that he becomes the admiration of all the green frogs, which hop around him in swarms, and take infinite pains to jump up and into this fair wilderness of flowers; but, of course, they are all disappointed, because these are shut up in the glass belly; and then the moral, so far, of this dainty fable is—'Striving after impossible enjoyments serves no end, and only squanders time,'—for clearly God had from the first destined this gay flower-pasture for the embellishment of the ass, and not for the gratification of the frogs' sensuality;—and secondly, the distinguished ass was destined for a far better use than to become a place of recreation for common frogs; forasmuch as two wise philosophers, belonging to the city of Frankfort, rich in natural curiosities, fell in with this handsome and marvellous ass, and the two led him in a green silk halter through the city. At the Gallow-gate, by which they entered, the city guard presented arms to him; and in the Horse-market (just where your convent stands, love,) all the citizens were assembled, and accompanied him with victorious shouts to the *Römer*, where the worthy burgomaster with all the councillors were met; and the aldermen, and also the worthies of the second and third bench, all joined in praising the wonderful works of God, when they beheld in the belly of the ass the rare tulips, narcissuses, hyacinths, columbines, spear lilies, crown imperials, and, above all, the fair roses, blooming all through it. When they had sated themselves with enjoying this sight, the burgomaster resumed the business that had been interrupted thereby, while the glass flower-donkey was temporarily placed on an elevated stand; and the council being ended, (which was not soon, because of some weighty affairs in hand,) when they were about to lead away the ass into the museum of curiosities, it was found that in the meanwhile the animal had digested the flowers, and not a single bloom was left in his stomach, which was now emptied of everything but a dirty rancid oil bottle. The town waits, which had repaired thither by order of the town council, in order to escort this dainty specimen of the wonders of creation with pipe and drum through the renowned free imperial city, were dismissed, to the great sorrow of the little rag-muffins in the streets; so that in revenge they fell with stones upon the poor donkey, and his glass paunch flew into a thousand shivers, and he miserably laid himself down to die on the dust heap at the end of the crockery market; where, amidst the scoffs and twists at his long ears, of his tormentors, he gave up the ghost with a loud groan. The moral and marvellously wise teaching of this fable is:—Boast not till the end comes; when false prosperity fills thy stomach with the finest flowers, necessity often forces thee to part with them shamefully; and they who most flattered on account of the rare gift, are the first and worst of thy persecutors. Poor ass, hadst thou not been seduced by a brace of inflated pedants to exhibit thy floweriness in the city of Frankfort as an admirable curiosity, but hadst retired soberly to the stable, the digestion might have come to pass quietly, and on the following day, and ever after, while the flowers lasted, thou couldst have again fed upon them, and not without fame; for then people would have come forth of themselves to the field to admire thee. The third moral is:—Let every wise alderman be warned and taught hereby, not to prize

too highly everything that an ass may boast of having in his paunch, when it may turn before long to a very vile matter indeed.

Our concluding extract is in a different strain of moralizing, through which a tone of the humorous is still audible, though in another key. The Voigt, whom she mentions, was the well-known artist, himself a humourist, and at this time a great ally of Bettine's, whom he used to defend from the attacks of sober people, whom she plagued and amazed by her eccentricities.

—You say, let us both content ourselves with being persons of no consequence,—perhaps because you would rather avoid contact with others, since you find little sympathy with them; and do not you then believe that somewhere there must be a higher region, where the air that blows is quite pure, and the long-wished-for shower streams down on the soul, giving strength and freedom? But it is not to be found in Philosophy! Do not think I merely repeat this after Voigt, although his testimony confirms my own feeling on the subject. Men who breathe healthily cannot so confine themselves. Just imagine a philosopher living quite alone on some island, where the spring was in its fairest looks, and everything bloomed with life and freedom, the birds singing, and all that Nature bears in perfect beauty, but no being at hand to whom the philosopher could pass his wares at all: do you think that in such a case he would ever betake himself to flights, like those to which I cannot force myself in your company? Listen! I verily believe he would rather take a good bite of the first fine apple in his reach; but he would never, for his own edification solely, hammer and hew at the cedars of Lebanon for the construction of such a wooden curiosity of mental carpenter-work. Your philosopher thus connects and disjoins, and changes and turns over his machinery of thoughts, not that he may thereby learn to understand himself,—for the object he would never expend half so much trouble,—but solely in order that, as he looks down upon good people below, he may impress upon us an idea of the height to which he has scrambled up.

These few specimens can, of course, do no more than give a very partial idea of the matter contained in two closely printed volumes. They may, however, serve to show that this correspondence, although inferior in interest to the preceding one, is not without a positive merit of its own; while it is, in another way, remarkable as an instance of talent and mental ambition, breaking out most strangely in an unripe age, and in the midst of romping, untameable habits. It has been asserted by some, that the letters have been retouched long after they were written: this we see no adequate reason for believing; and the authenticity of both the series, we think, is greatly confirmed by the difference in style and thought between this and the other series,—exactly such as a period of three critical years might be expected to produce in one of Bettine's character; and yet shown by shades and tones of expression and manner so slight, that nothing but consummate skill could counterfeit them. More than one writer (whether moved by zeal for Goethe's fame, or by jealousy, we shall not inquire,) has taken pains to prove that the poet looked with weariness and contempt on the "Child's" effusions. But we think it will be hard for any unprejudiced person who reads her letters, and who is also aware of the delight which Goethe found in all genuine utterances of nature, in what kind soever, to believe that the interest which he professed to take in them in his own letters was a mere complimentary pretence. That her strange enthusiasm may have been perplexing, we cannot doubt; nor that there were very good reasons for the cessation of the intercourse founded on such incongruous elements; but to decry, as some have done, the remarkable endowments of the young writer, is an injustice against which it is sufficient to appeal to the letters themselves. Those lately published we regard as a kind of preface to the others; and in this point of view, as well as for

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the qualities which we have barely mentioned, they may be recommended to all who take pleasure in German literature, and in the development of original character.

*Extracts from the Accounts of the Revels at Court, &c.; with an Introduction and Notes, by Peter Cunningham. Printed for the Shakespeare Society.*

This publication by the Shakespeare Society (the first for the year 1842), contains both new and curious matter relating to our early stage and its poetry; but it wofully wants an index. There is, to be sure, a list appended of the "Names of Plays mentioned in this book," but even that is deficient, several having been omitted, and, moreover, it is not alphabetical. But an index of names of persons is also much needed, so that any one wishing to ascertain what the work may contain relative to an individual author or actor, might be able to see, at once, where and how many times he was mentioned. The more novel and interesting the information furnished, of course the more will this deficiency be felt.

We have stated this defect in the outset, because it is almost the only serious fault we can find with the volume; for although many of the details are dry, and others dull, even these have their attractions for the literary antiquary; and mixed up with them are particulars of value and importance with reference both to our poets and their productions. Take, for example, the following memorandum, which shows that, in 1569, no less a person than Edmund Spenser was officially employed by Sir Henry Norris, the English Ambassador in France, to convey despatches from Tours to Windsor, for which he was paid the sum of 15l. 13s. 4d., equal to more than 100*l.* of our present money. This information is new, and as it must hereafter form a striking feature in the life of the author of "The Faery Queene," we quote it in the original words:—

"Paid upon a bill signed by Mr. Secretary dated at Wyndor 18 Octobris 1569 to Edmonde Spencer, that brought letters to the Queen's Majestie from Sir Henry Norris, Knight, her Majesty's Ambassador in France, beinge then at Towars in the sayde Realme, for his charges the some of 6l. 13s. 4d. over and besides 9*l.* prested to him by Sir Henry Norris."

The above is derived from the original office books of the Treasurer of the Chamber. It opens a fresh field for speculation respecting one of the greatest names in our poetical history, for not a syllable was known to his biographers of any such employment. It tends also to confirm the opinion that Spenser was, in fact, born before 1553, and we know that in 1569, the very year in which he was entered a sizer at Cambridge, and in which he made this journey to France, he had written and printed poems, not then known to be his, but afterwards unequivocally acknowledged,—we refer to the Sonnets which precede that very rare work, *Vanderhooft's Theatre for Worldlings*, in 1569. It should seem, moreover, on the same authority, that it was not unusual to employ the poets of the time in the conveyance of despatches of importance; and Mr. Cunningham has produced several other entries, proving that, in 1576 and 1577, George Gascoigne and Thomas Churchyard were paid sums of 20*l.*, 18*l.*, and 12*l.* for similar services to and from the Low Countries.†

This information, it will be remarked, is independent of any information connected with our early theatrical annals, to which, of course, the main body of the work before us relates. What we have already referred to is included in the "Introduction," together with particulars

of a similar nature relating to other ornaments of our literature, and, like the rest, until now unknown. Mr. Cunningham found in the Audit Office (to which he is attached) an "Account of the money expended by Sir David Murray, Knight, Keeper of the Privy Purse to Prince Henry," the eldest son of James I., which establishes in what an effectual manner that young man patronized the poets and literary men of his day. He gave 30*l.* in one sum (equal to nearly 150*l.* of our present money) to Owen, the Latin epigrammatist, and sums of 10*l.* (equal to about 50*l.* now) to Coryat, the traveller, and to Cotgrave, for his French Dictionary. Hence we learn also that Michael Drayton received from the Prince an annual pension of 10*l.*, and Joshua Sylvester a like allowance of twice that amount. The account, however, includes other items not so creditable to the Prince, for we read in it an entry of no less than 2,672*l.* 4*s.* for money lost at "Tennis, dice, cards, and other sports," in two years, together with 30*l.* 14*s.* for tennis balls. These are not trifling matters, when we recollect that money was then worth five times as much as at present, and that Prince Henry died at the early age of sixteen.

Some portions of the volume which relate to the history of plays and theatres in the reigns of Elizabeth and James I. have appeared before, but in a mutilated and imperfect shape; for Malone, who had an opportunity of inspecting and copying some of the original documents, made blunders in his statement of their contents. These Mr. Cunningham has set right, and he has added information from sources to which Malone never had access. One of the earliest of the documents which Mr. Cunningham has discovered, and printed entire, refers to a dramatic poet, whose Shakespeare has himself immortalized—we mean Thomas Preston, author of the old tragedy of "Cambyses," who acted so well before Queen Elizabeth at Cambridge in 1564, that she bestowed upon him a pension equal to nearly 150*l.* per annum, and made him "Her Majesty's scholar." The original grant, under the royal sign manual, has been found by Mr. Cunningham, and the work before us contains an exact copy of it. Oldys, in his manuscript notes to Langbaine, had mentioned that such was the fact, but he had not referred to his authority.

The manner in which Queen Elizabeth encouraged theatrical performances from the very commencement of her reign is illustrated in the volume before us by numerous extracts from the official records preserved in the Audit Department. They begin in the year 1560, when Lord Robert Dudley's players exhibited before her Majesty, and in this part of the work we meet with many new names. The companies of players liberally rewarded were numerous, besides those in the royal pay and livery. There were the Earl of Warwick's theatrical servants, those of Lord Rich, Lord Clinton, Sir R. Lane, Lord Derby, Lord Hemsdon, Lord Sussex, Lord Strange, and many others, besides the theatrical children of St. Paul's, Windsor, Westminster, the chapel, &c. Two of the novel items in this portion of the book relate to "the Queen's players." It is known that, in 1583, Elizabeth selected a company of her own from the dramatic servants of some of her nobility; but, under the date of March, 1590, we now find, for the first time, that she actually retained two distinct companies in her service, one under the management of John Lancham, and the other under the superintendence of the two Duttons, who had belonged to the Earl of Warwick's company.

If we do not know the fact, there is at least every reason to believe, that a company of English actors was invited to Edinburgh by James I. some time before he ascended the English

throne. After the death of Elizabeth, his patronage of the drama, both in London and during his progresses in the country, was remarkable. "Nothing (says Mr. Cunningham) can paint King James's love for stage performances, and the drama in general, better or more honourably than the following extracts, which are wholly new to our dramatic history." His first quotation is for the payment of 30*l.* to John Heminge (spelt Hemyngs in the book of the Treasurer of the Chamber) on the 3rd of Dec. 1603, for a play represented before the King at Wilton, on the day preceding; the travelling expenses of the company from Mortlake being included. It is likely that they had gone to Mortlake on their way to Richmond, expecting to have been called upon to play there. It may be considered remarkable, that we never meet with the name of Shakespeare in these accounts, as one of the leaders of the association of actors to which he had been attached since he first visited London; but the truth appears to be, that the person who ostensibly represented each company was usually merely an actor in it, and that actors, who were also authors, were seldom put forward on these occasions. Thus, at these times, we meet over and over again with the names of such performers as Pope, Shaw, Cowley, Alleyn, Lee, Jubie, Duke, Greene, Taylor, Burbage, &c. With reference to the two last we may take this occasion to observe, that Mr. Cunningham, in the course of his volume, (we cannot now point out the page, on account of the absence of an index,) falls into the common error of supposing that Taylor was the original actor of the part of Hamlet. Within the last few years this supposition has been directly contradicted, and it has been proved by a contemporaneous elegy written on the death of Burbage in 1619, that he was the first person who performed the following characters in Shakespeare's plays: Hamlet, Romeo, Prince of Wales, Henry V., Richard III., Macbeth, Brutus, Coriolanus, Shylock, Lear, Pericles, and Othello.

This brings us to speak of the new matter in the volume in our hands for illustrating the works of the great master of our dramatic literature. Hitherto we have known little or nothing, that could be called authentic, of the representation of Shakespeare's plays at court; but here we have an account of the performance of nine of them at Whitehall in the years 1604, 1605, and 1611. There is a wide gap in the Revels Accounts, between 1587 and 1604; perhaps, hereafter, some more of these relics may be raked out of the dust and rubbish of official vaults and cellars, and they may contain intelligence of a similar kind for the now wanting years, beginning, it will be noticed, at the very period when Shakespeare is supposed to have joined a theatrical company in the metropolis, and ending at the time when he was in the very zenith of his reputation. Besides, we have at present no accounts between 1605 and 1611, although there can be no doubt that they once existed.

In the documents now published, there is a bone to pick for the sticklers as to the spelling of Shakespeare's name; a point for which, we own, we cannot bring ourselves to care a straw. Shakespeare's name occurs many times towards the close of Mr. Cunningham's work, and there it is invariably spelt *Shaxberd*. There is little doubt that the letter *a* in the first syllable was at the time pronounced broadly and sharply, and hence, perhaps, the *Shax* of the scribe who made out the accounts for the Master of the Revels; but how he converted the second syllable into *berd* we cannot understand; unless *speare* were pronounced *sper*, and even then it must undergo an extraordinary corruption. However, this is a matter we willingly leave others to determine, and proceed to give the entries which

† At a considerably later date, 23rd Dec. 1613, Cyril Tourneur was in the same way paid 10*l.* for conveying letters on the King's service from London to Brussels.

relate to the plays of our great dramatist, in the words, but not in the orthography, of the original document: our readers will probably thank us for avoiding the uncouthness of the ancient spelling:—

“On Hallowmas day the 1st Nov. [1604] a play, in the Banqueting House at Whitehall, called *The Moor of Venice*.

“The Sunday following, a play of *The Merry Wives of Windsor*.

“On St. Stephen’s night in the Hall, a play called *Measure for Measure*.

“On Innocents’ night, the play of *Errors*.

“Between New-year’s day [1605] and Twelfth day, a play of *Love’s Labours Lost*.

“On the 7th Jan. was played the play of *Henry the Fifth*.

“On Shrove-Sunday, a play of *The Merchant of Venice*.

“On Shrove-Tuesday a play called *The Merchant of Venice* again, commanded by the King’s Majesty.”

It is also recorded that these seven plays by *Shaxberd* (whose name is entered four times in the margin) were performed by the king’s players, a title given to the theatrical servants of the Lord Chamberlain when James I. came to the crown. How important some of the above memoranda may be in settling the dates when particular plays were produced we need not here explain; but we will proceed to a similar document applicable to the year 1611-12, which, however, contains only the names of two additional plays by Shakespeare; these are ‘*The Tempest*’ and ‘*The Winter’s Tale*,’ which were severally exhibited at Whitehall on the 1st and 5th of Nov. 1611. The entries run in these terms:—

“Hallowmas night was presented at Whitehall before the King’s Majesty a play called *The Tempest*.

“The 5th of November, a play called *The Winter’s Night’s Tale*.”

The first of these memoranda (to neither of them the name of Shakespeare, or Shaxberd, is annexed) may, in some degree, serve, as Mr. Cunningham remarks, to decide the recently *verata quæstio* as to the date at which ‘*The Tempest*’ was written, and as to the name by which it was originally known. Of course the evidence thus adduced is not definitive, but it can be pretty clearly ascertained, that in Nov. 1611 ‘*The Winter’s Tale*’ was nearly a new play, and very probably the case was the same with ‘*The Tempest*.’ At all events, it is quite clear that it was known as ‘*The Tempest*’ in 1611, even supposing it to have borne the title of ‘*Love’s Labour’s Won*’ when first it was written. This is a topic upon which we shall not enlarge, but refer our readers to the Rev. Mr. Hunter’s ‘*Disquisition on the Tempest*,’ for much curious matter of speculation both as to the date and name of the play.

We have already gone beyond the space we meant to allow ourselves in noticing this work; and we can therefore only add, that it contains new and curious information respecting the productions of not a few of Shakespeare’s most distinguished contemporaries—Beaumont and Fletcher, Chapman, Heywood, (to whom a comedy hitherto unknown is assigned) Ben Jonson, Tourneur, &c. It is certainly an important contribution to our previous stock of knowledge, and we hope to see many more such from the Shakespeare Society.

*Ariana Antiqua, a Descriptive Account of the Antiquities and Coins of Afghanistan.* By H. H. Wilson, Esq., Professor of Sanscrit, &c. Printed for the Hon. East India Company.

RECENT events have directed a large share of public attention to the countries lying between Persia and India, which Mr. Wilson includes under the general name of Ariana. The English armies, however, are not the first Europeans that have appeared as invaders in Afghanistan:

more than two thousand years ago, Alexander the Great opened through these lands a highway for commerce and civilization, which was broken up by his premature death, and has ever since continued closed. Brief, however, as was the great conqueror’s career, abundant evidence is collected in this volume to prove that the Greek influence which he established was far wider in its extent and more permanent in its duration than the classical writers had led us to suppose. The monarchs of the Bactrian kingdom, though cut off by the Parthians from all intercourse with Europe, continued to use the Greek language on their coins, and in all probability, in their courts; they preserved the symbols of the Hellenic mythology, and consequently some portion of its ritual; they seem to have favoured the study of Greek literature and philosophy, until the invasions of barbarians, the cessation of communications with Europe, and the various vicissitudes to which oriental empires are subject, gradually obliterated all distinctive marks of their European origin. We must content ourselves with directing attention to the fact, that Greek elements have unquestionably contributed to the formation of Indian civilization,—a fact which seems to strengthen the doubts which Dr. Wall has raised respecting the originality of the Sanscrit language and literature; and we may add, that the localities in which the coins we are about to notice have been found, afford some additional evidence in favour of Col. Sykes’s theory, that Buddhism is a more ancient system than Brahminism. The volume before us affords materials for elucidating, though not for deciding, these interesting questions; and we only refer to them for the purpose of showing that it is not merely an important accession to Indian Numismatics, but to the General History of the East.

Most of the antiquities and coins described in this work were collected by Mr. Masson, who having been so fortunate as to obtain favourable opportunities for examining those curious monuments called the *topes* of Afghanistan, availed himself of them with remarkable perseverance and intelligence:—

“A tope is, or has been, a circular building of stone, or brick faced with stone or stucco, erected on a platform which has been built upon either a natural or artificial elevation. It is distinguished, according to Mr. Masson, from a tumulus by having a distinct cylindrical body interposed between a circular basement and a hemispherical cupola. This is, no doubt, the case, at Sarnath, and in most of the topes of Afghanistan. In the great Tope of Manikyula, however, the perpendicular part between the basement and dome scarcely constituted a perceptible division. At Bhilsa, Amaravati, and still more in Ceylon, time, vegetation, and decay have effaced these distinctions, and the tope occurs as a mound rising conically from an irregularly circular base. Steps usually lead up to the basement of the building or the platform on which it stands. It seems not unlikely that the cupola was crowned by a spire. Such embellishments usually terminate temples in Buddhist countries, to which these topes are considered analogous, as well as the dahgopas, which present other analogies. They are also found on what may be considered miniature representations of the topes, which have been discovered within them; and the Ceylon topes have evidently been thus terminated. Traces of spires are visible on the summits of the great mounds of Abhayagiri and Jaita-wana. The dimensions of the topes vary considerably. Many of those in Afghanistan are small, and the largest are not of great size: the circumference of few of them at the base exceeds one hundred and fifty feet; and their elevation apparently does not often reach sixty.”

The interior of the topes is generally filled up with stones, rough or hewn, or with bricks cemented more or less compactly by lime or earth; but in some of them small square chambers have been discovered. This, however, is rare: the general principle of their structure in Afghanistan

is the inclosure of a tope within a tope, both solid, but having a well-defined line of separation, and the smaller tope having a little chamber or space in which relics were probably deposited:—

“Many of the topes have yielded no return to the labour expended upon them; others have been rich in relics. It is a curious circumstance, noticed by Mr. Masson, that where those substances which appear to be the remains of a funeral pile, as ashes and animal exuvia, most abundant, the relics of antiquity are least abundant. The most conspicuous objects are, in general, vessels of stone or metal: they are of various shapes and sizes; some of them have been fabricated on a lathe. They commonly contain a silver box or casket; and within that, or sometimes by itself, a casket of gold. This is sometimes curiously wrought. One found by Mr. Masson at Deh Bimana is chased with double series of four figures representing Gautama in the act of preaching; a mendicant is on his right, a lay-follower on his left, and behind the latter a female disciple; they stand under arched niches resting on pillars, and between the arches is a bird: a row of rubies is set round the upper and lower edge of the vessel, and the bottom is also chased with the leaves of the lotus: the vase had no cover. Within these vessels, or sometimes in the cell in which they are placed, are found small pearls, gold buttons, gold ornaments and rings, beads, pieces of white and coloured glass and crystal, pieces of clay or stone with impressions of figures, bits of bone, and teeth of animals, of the ass and goat species, pieces of cloth, and folds of the *Tu* or *Bhurj* leaf, or rather the bark of a kind of birch on which the Hindûs formerly wrote; and these pieces bear sometimes characters which may be termed Bactrian, but they are in too fragile and decayed a state to admit of being unfolded or read. Similar characters are also found superficially scratched upon the stone, or dotted upon the metal vessels. In one instance they were found traced upon the stone with ink. Within some of the vessels was also found a liquid, which upon exposure rapidly evaporated, leaving a brown sediment, which, as already noticed, was analysed by Mr. Prinsep, and offered some traces of animal and vegetable matters.”

But the most important articles found in the topes are coins; and these are valuable, especially for proving that a race of kings, not descended from the Greeks of Bactria, adopted the Greek language, legends, and symbols upon their coins, and also because they enable us to ascertain approximately the period at which the topes were erected. Mr. Wilson, after a dissertation equally remarkable for learning and acuteness, concludes that these topes are “the shrines of the supposed relics of the last Buddha, and that the date of those found on the upper Indus is posterior to the Christian era.

Mr. Masson, in a memoir on the several topes he opened and examined, observes that to all of them a common story seems to be attached by the Mohammedans, namely, that treasure is concealed in them, and many of them have been greatly injured by persons in search of the supposed riches. The following tale is told of the finest of the Darunta topes:—

“A certain cunning man of Delhi once inquired of an Afghan whence he was. The reply was, ‘From Darunta.’ The cunning man asked if he was acquainted with Nandara Tope, and was answered in the affirmative. The cunning man proffered to the Afghan, that if he would extract from the tope, and bring to him, the stone on the eastern face, first illuminated by the rising sun, he should receive a reward of five thousand rupees. The Afghan returned from Delhi to Darunta, and, having the tope continually in his sight, was as constantly reminded of the cunning man’s promise. About to start again for Delhi, without deeming the offer of much validity, he repaired to the tope before sunrise, watched the rising of the luminary, identified the stone, and extracted it. He carried it to Delhi, and presented it to the cunning man, who instantly paid him the promised sum, and, taking a hammer, broke the stone in his presence. The astounded Afghan beheld a quantity of gems and jewels beyond price. The cunning man remarked, ‘O blockhead! but for your

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simplicity you had surpassed in wealth the richest monarch on earth."

Mr. Masson's investigations were undertaken originally at his own cost, but at an early period he proposed to transfer his actual and all future collections to the East India Company, on condition of their defraying the expenses of his operations. The proposal was accepted, and from 1834 to 1837 he was sedulously employed in this pursuit. Various accounts of his discoveries were published from time to time, and several excellent papers on the coins were published by Mr. James Prinsep in the *Journal of the Asiatic Society of Bengal*; the subject soon engaged the attention of the numismatists and scholars on the continent, and much new light was thrown on the few points where India is connected with classical antiquity. Mr. H. H. Wilson, who, from the very beginning, had taken an active interest in Mr. Masson's researches, proposed to the East India Company the publication of a complete account of his discoveries, and that body not only consented to incur the risk and expense of the work, but ordered that after appropriating such a portion of the edition as their various establishments require, the remaining copies should be presented to Mrs. Masson, "as an additional mark of the sense they entertained of the merits of her son." Mr. Wilson has not merely given full descriptions of the coins, but has gone far towards determining their chronological order, so as to make them as nearly as possible a numismatic history of the Bactrian kingdom. He has also inserted a valuable memoir on the ancient geography of Ariana, and the routes pursued by Alexander in his marches through that country. Taken as a whole, the work is a valuable contribution to Eastern history, and will serve both as a guide and an encouragement to further investigations.

*The Resources of Quinola*—[*Les Ressources de Quinola, comédie en cinq actes, de M. de Balzac*]. Paris, Souverain.

ANOTHER work by Balzac, the presiding genius of *la jeune France*, has excited great interest in Paris—an interest which has been disappointed, inasmuch as the play which it was expected would create a new era, has been ill-received at the Opéra, where a tumultuous audience exhibited its sentiments of disapprobation, in a manner more than usually energetic. Balzac is a powerful writer, and his knowledge of human nature is profound; witness his beautiful story of Eugénie, the miser's daughter, in which all the softest and tenderest feelings of woman are contrasted with the coldness, calculation, selfishness, and covetousness of man, with a masterly hand; witness also his wild, strange, but singularly interesting, story of Beatrix; his graphic descriptions, which, bringing the scenes he describes so vividly before the mind's eye, are perhaps unrivalled; his nervous language and lucid explanations, his clear views and his correct judgment, are exemplified in his interesting story of the Country Doctor: but, however he may delight and fascinate the reader, it is not from the dramatic power he evinces, or the striking scenes he presents; his merit lies in development of character and portraiture of feelings: he may be sometimes considered even as heavy, in his careful and finished drawing; and his miniature hand is certainly not adapted for a bold sketch; consequently his plays are much less effective than his novels; and we can well conceive that 'Quinola,' which is interesting to read, and which possesses in itself the material of a good play, would not be effective on the stage.

It may be that Balzac has fallen into error in adopting the style of character in fashion, and worn out since the days of Molière: that this

kind of personage no longer pleases has been made manifest lately, when the fine acting of Perlet has failed to give value to an obsolete part. It is true that Figaro keeps his ground still, but the original Figaro has all but disappeared, and it is only the forced musical accompaniment which supports the bustling, talkative, *fussy*, and unnatural valet-barber, at whose vagaries we have laughed so long, that it has become a duty to laugh on.

'Quinola,' then, is a compound of the genus Crispin, Mascarille, Scapin, Sbrigani, and Figaro: but, instead of being valet to a young lover, who seeks to steal his mistress from a doating father, or a spendthrift son, whose object is to cheat his miserly father, Quinola is the devoted attendant of a man of learning,—another Diego to a Camoens, combined with a spicce of Sancho to the Great Absurd.

Quinola is a genius of the modern school in some particulars; he contrives to throw a gloss over the errors of the pickpocket, and to enlist the sympathies in the *fourberies* in which he indulges. For some of his peccadilloes he has been sentenced to ten years' residence on board the galleys, but he has contrived, by changing his name, to avoid his sentence, which if he had not managed, the play in question could scarcely have gone on. He attaches himself to Alfonso Fontanares, a man of deep thought and superior genius, who has, by dint of reflection and study, made a very surprising and mysterious discovery,—no other than the power of steam! M. Balzac does not hesitate to make known in the sixteenth century, the period he has chosen for his drama, that which the Marquis of Worcester and Solomon de Caus were looked upon as eccentric and mad for conceiving, and which had to wait for the nineteenth for its development. Although a very miracle of learning, Alfonso is a mere child in all that concerns everyday life; he can grapple with fearful spirits and overcome them, but the common difficulties of daily occurrence he has no means of resisting; these he leaves to his valet Quinola, who gets him out of many a scrape, but fails in preventing his falling under the suspicion of the Inquisition,—for the scene is in Spain, under Philip II., a monarch not particularly given to innovations, and more likely to listen to the revelations of a priest than of a philosopher.

Alfonso is thrown into a dungeon, and the play begins. Quinola must exhibit his dexterity in extricating his master from his perilous position, and how does he set about it? In a manner and by a chance not quite in conformity with the dignity of the grave, noble, and erudite gentleman whom he has the honour of serving. His former propensities, which he had intended to renounce when he eluded punishment,—thus contributing towards the *paving of the courts below*,—return upon him in his sad musings on his patron's mischance, and, *pour se desennuyer*, he amuses himself with picking pockets. The Duke de Lerma happens to be his victim; and, on examining the spoil which his nimbleness of finger has procured him, he sees with infinite satisfaction that he has become possessed of a very important document, likely to assist Alfonso. This is no other than a *billet-doux* from the Marquise de Mondéjar, favourite of the King, addressed to the minister De Lerma.

Quinola loses no time in presenting himself at the palace, and demanding an audience of the lady, which, having obtained, by a few mysterious words, but too intelligible to her, he makes it apparent to her that she is completely in his power, and has no way left to prevent exposure but by becoming the friend of his master. Puss in Boots was never more strenuous with the Giant in favour of my lord Marquis de Carabas, than is Quinola to gain his point. The

lady dares not refuse his proposition, and, exerting all her interest with Philip, induces him to disregard all the pious entreaties of his confessor, and restore the philosopher to liberty. It is further stipulated, that Alfonso shall be presented to him, and detail the particulars of his discovery. Accordingly, the liberated captive enters into an explanation of the powers of steam, which, though listened to with superstitious wonder, is not to be rejected, for just at that crisis Philip's Armada had been swept from the face of the ocean, and the vision of vessels without sails or cordage passes fearfully, but hopefully, before his eyes. In recompence for the advantage he is to derive, he grants the pardon of a certain gentleman condemned to the galleys—no other than our friend Quinola, and thus the doctrine of *tit-for-tat* is put in force, to the mutual satisfaction of the parties.

A vessel is granted to Alfonso, and Barcelona is indicated by the indulgent Philip as the place where the experiments of the discoverer can be carried on; in case of success, he is to be made a duke and grande of Spain. He departs, with his faithful squire, armed with letters and recommendations from the king, but both have forgotten the simple fact, that no money has been provided; and on their arrival, this circumstance, which seldom enters into the calculations of a hero, renew all the troubles of Alfonso. The Governor of Barcelona refuses to listen to him; he chooses that moment to add to his difficulties by falling in love with a rich young lady, who returns his passion, and is destined by her father to become the bride of a particular friend of the governor's. The mistress of the latter, in order to make things more vexatious, conceives a passion for the discoverer, by which he is far from flattered, and in consequence of his coldness she declares herself his foe. Without money, surrounded by enemies, rivals, creditors and every sort of annoyance, Alfonso loves on, and thinks of his beloved steam, on the point of evaporating; while Quinola joins himself with an old comrade, a congenial spirit, and practises all sorts of arts to elicit the needful supplies, but his schemes fail. At last he hits upon a new idea, and presently appears as a general arrived from Mexico, a formidable warrior, a great philosopher, and profound scholar. Some animated and sufficiently comic situations arise out of this,—algebra, chemistry, physics, philosophy, all are discussed by this learned Theban, who, for the time, discomfits the whole host of his master's persecutors; but this prosperity does not last long. The associate of Quinola turns traitor, and proclaims himself the inventor and discoverer of the wonderful secret—he is received with transport; his boasts are listened to, his harangues draw every one to his side, he is acknowledged the real hero, and Alfonso is treated with scorn and contempt. Irritated and driven to despair, the unlucky philosopher resolves at once to put an end to the triumph of the impostor, and at a signal from him the hand of Quinola lights the train which blows the invention into nothing—finishes the hopes of the world for that time, and concludes the history of the Resources of Quinola.

The play, although it met with noisy opposition, still keeps its ground in Paris, and the admirers of Balzac go nightly to witness it, in defiance of the popular opinion expressed against it on the first night of its representation. So great a favourite as the novelist was not to be unceremoniously dismissed, and a preface to a future edition will doubtless point out, according to the established usage in France, as in England, how much to blame the critics were, in discovering specks in the sun of genius which has contributed 'Quinola' to French Dramatic Literature.

*The Drunkard: a Poem.* By John O'Neill; with Illustrations by George Cruikshank.

THESE are the verses of "a poor mechanic, with a family to support"; and their faults of grammar and metre are atoned for by their moral spirit and the social importance of their object. It is this that induces us to sever them from a mass of frivolous rhyme which the season has brought forth, and distinguish them by a separate notice. The author is a native of that part of the United Kingdom, where the energy of a great moral reformer has lately wrought a change so pregnant with good in the habits of the poorer classes. To signalize and commemo- rate a revolution of such value, and a character so worthy of respect and admiration as its leader, was a task which presented itself to the writer's honest and enthusiastic mind as a worthy application of his rude poetic talent; but he has evidently had another and still higher purpose,—namely, to sustain his fellow countrymen in Ireland in their moral career, and to stimulate his class-fellows in the other parts of the kingdom to walk in the same path.

That the theme is poetic, we have no doubt: nothing that is true in morals is unfit to "move har- monious numbers"; and if there are uncouth rhymes in this little book, the fault is not in the subject of the verse, but in the blameless deficiencies of the poet. The truth is, that the praises of wine and songs of revelry are profanations of "the Muses' bower," not the sounds it ought to echo—

Far, hence the barbarous dissonance  
Of Bacchus and his revellers!

It is sometimes said that we live in prosaic times; but if this be so, it is only that the progress of arts and the general diffusion of civilization have rubbed down the inequalities and roughnesses of the olden age into a smooth, unpicturesque level; it is not because we have left behind us any of the truly coarse, much less the immoral customs of our fathers. We do not believe that the Saxon days were more than the present, because the Saxon thane and poetic franklin drank deeper potations, until they wallowed like swine under their oaken boards. There is nothing poetic that is not high and ennobling, and there is nothing high and ennobling that is not true and good. Intemperance can only find a place in poetry as a contrast to virtuous austerity, that mastery of the senses which both clears the intellectual vision and refines and dignifies the human character. The poet of Temperance is Milton. His *Comus*, son of him—

Who first from out the purple grape  
Crushed the sweet poison of misused wine,  
is the finest type of the hideousness of inebriety, and its demoralizing, deforming consequences. The drunken rout that dogs his heels is the poetic figure of the ghastly out-pourings from any gin-shop—

Soon as the potion works, the human countenance,  
The express resemblance of the gods, is changed,  
Into some brutish form of wolf, or bear,  
Or ounce, or tiger, hog, or bearded goat;  
And they, so perfect is their misery,  
Not once perceive their foul disfigurement,  
But boast themselves more comely than before,  
And all their friends and native home forget,  
To roll with pleasure in a sensual sty.

Again, in the 'Samson,' how nobly does the loftiest of poets contrast the healthful virtue with the un- wholesome and degrading vice!

*Sams.* Wherever fountain or fresh current flowed,  
Against the eastern ray, translucent, pure,  
With touch ethereal of heaven's fiery rod,  
I drank refreshed, nor envied them the grape,  
Whose heads that turbulent liquor fills with fumes.  
*Chorus.* O madness, to think use of strongest wines  
And strongest drinks our chief support in health,  
When God, with these forbidden, made choice to rear  
His mighty champion, strong above compare,  
Whose drink was only from the liquid brook!

It is easy, therefore, to establish for the subject of the unambitious lines before us a good title to poetic treatment. But it is time to select a few passages, to give our readers an idea of this rude didactic poem. *The Drunkard's miserable wife* is thus painted,—

A broken-hearted wretch, whose face  
Bears all the tokens of her vile disgrace;  
She who once bloomed in loveliness, whose charms  
Fired his young heart, and trusted to his arms;  
She whom the virtuous matrons with just pride  
Still held up to their daughters as a guide.  
Oh, sad reverse! that face no more displays  
One vestige of the bloom of former days.  
Sad Misery's withering hand caused them to fly,  
And tears quenched all the lustre of her eye,

Should she, in anguish sunk, her soul resign  
Unto the demon-Vice, and quaff with him  
The cup of death, high teeming to the brim,  
*Hers* is the sorrow, *his* the guilt alone.  
Who caused her bark's destruction with his own.

O'Neill describes the trade in "poison" with great energy:—

Oh dreadful traffic! mankind to thee owes  
More than the tongue can tell of human woes:  
They're sadly written in the Justice-halls;  
They're written on the gloomy dungeon's walls;  
They're written on the gibbet's warning staves;  
They're written on the mad self-murderers' graves.

The following appeal, invoking those in the high places to second and encourage the moral dispositions of the humble classes, is just, spirited, and timely:—

Awake, ye rulers of an anxious land,  
Nor shut out wisdom with a niggard hand!  
Move with the moral changes—show mankind  
That to the people's wants ye are not blind:  
To lead them on to knowledge should be yours,  
Throw open to the poor the sacred doors,  
Where Science's hidden lies, where Genius sleeps,  
And Mammon's sordid hand the portal keeps.  
These, oped in wisdom, virtue they'll improve,  
And will repay in loyalty and love.  
The mind, like to the soil, uncultured, breeds  
Unprofitable, rank, and deadly weeds;  
But if bright culture wakes its dormant powers,  
It yields a crop of fairest fruit and flowers.

It is a difficult thing to make a poetic use of a term, or epithet, which the wear and tear of daily life has hackneyed. Doubtless, without effort, or the consciousness of having overcome difficulty, the author of these rhymes has employed the threadbare and almost vulgar adjective "sober," so as to produce a powerful effect, and a line of great vigour—

Teach them how *sober* Franklin forced his way!

He could not have formed a juster and (for its place) more poetical epithet in the whole compass of the language.

We shall take leave of this interesting product of the intervals of a mechanic's toils, with one extract more—his animated and rapturous address to his country and her great moral regenerator and benefactor:—

O Erin! oh, my country! to my heart  
What blis, what rapture does the thought impart,  
That you have broken off the dire disgrace,  
If not the first, the swiftest in the race.  
Others by tens, or hundreds drag along,  
But Erin sees her millions nobly throng  
To plant the holy standard, and to throw  
The gauntlet of defiance at the foe,—  
To chase Intemperance and her train of ills  
From her fair valleys and her verdant hills:  
Purge the vile stain that long defiled her name,  
And marked her offspring with a brand of shame.  
MATHREW, her second PATRICK, mildly great,  
Leads to the victory....

Go on, then, blest Apostle, we to you

Owe greater victories than Waterloo!

Lead us propitious in the blissful road

Of virtue, honour, happiness and God,

Until the nations, wondering, shall behold

An "Isle of Saints," as Erin was of old.

#### OUR LIBRARY TABLE.

*The Ward of Thorpe Combe*, by Mrs. Trollope; 3 vols.—On the principle of showing *brown*, rather than cease to show, when all the white is served out, the authoress of 'Jonathan Jefferson Whitlaw,' and 'The Widow Barnaby,' presents us with 'The Ward of Thorpe Combe.' Though not so weak as some of Mrs. Trollope's recent novels, 'Thorpe Combe' has in it many traces of exhaustion. Mrs. Trollope never objects to peep into the pantry, to gossip with a comfortable old housekeeper, or to intrigue with an astute lady's maid, and hence she is particularly strong in life below stairs. Her new novel opens with a colloquy between a humourist and his factotum. The son of the former is dead, and an heir is wanted; so the deserted manor house of Thorpe Combe is to be thrown open, and long-neglected kith and kin invited to fill it, from among whom its owner purposes to elect his successor. *Apropos* of this purpose, we have all manner of edifying particulars as to housemaids, plate, blankets not moth-eaten, and well-served desserts. We beg pardon of our poetical readers, but these paraphernalia are Mrs. Trollope's, not ours. Thrifty Mrs. Clarissa Packard, herself, whose experiences make up one of the most American of American fictions, does not write with greater unction of rubbing and scrubbing, saving and spending, than

\* Almost a literal, although unintentional, translation of a line in the Satires of Horace.—  
\*\* Neglectis urunda fixa innascitur agris.

our popular novelist; though the latter ever and anon throws off as triumphant a flourish about "pictures, taste, Shakspeare, and the musical glasses" as if the world of Johns and Dollys were not, in reality, her *Empyrean*,—the sphere in which she is most at home! So, too, greediness, vanity, flattery, falsehood, and the crimes to which these appetites and attributes lead, are especially under Mrs. Trollope's command. The guests come to Thorpe Combe: and the least lovely and least worthy, a small, sallow, sycophantic girl, wheedles her unsuspecting and gentlemanly relative out of his estate. He dies, and she is left heiress, under the wardship of two as selfish beings as ever brightened the gloomiest page of fiction or real life. Sophy Martin now resolves to outwit and torment her guardians, and to secure to herself all sensual indulgences. She loves to save her money, and still to maintain her consequence—to catch many suitors and to keep but one: he, however, is hopelessly beyond her reach, being secretly the affianced of sweet Florence, her cousin. This cousin she hates: the course of such propensities and such hatred may be guessed when a Trollope traces it. The ward furnishes a private boudoir for herself; feeds on the fat of the land, and makes her guardian and his family eat the husks; throws off their confidence and protection, and attracts to herself a parasitical couple, Mr. and Miss Brandenberry, who be-plaster her with laudations and compliments, to a degree of exaggeration which it really required some ingenuity to maintain. Mr. Trollope, however, never fails in the breadth of her farce. Neither does she often disappoint the lovers of poetical justice. Dark is pretty sure to become light, and wrong to be made right, before she lays down her pen. Let the reader divine by what freaks the India cabinets and "the nice coffee" of Thorpe Combe, with its broad acres, are transferred to an owner so much more deserving than the selected possessor: or rather, let him turn and see the flourish of the wand by which the consummation is accomplished. If he do not quarrel with a smack of the still-room and the second table, even when ladies and gentlemen are discussed, he will find the misdeeds of Sophy Martin excite a strong interest.

*Karah Kaplan, or the Koordish Chief*, by the Hon. C. Saville; 3 vols.—With proper consideration for his readers, the author of this tale informs them in his preface that his title is derived from two Turkish words, *Karah*, black, and *Kaplan*, a tiger; he gives directions also as to the pronunciation, which are not without use in these days, when Eastern words, which few can pronounce, fill the columns of every newspaper; while it is seldom observed, as a general rule, that the *a* is sounded broad, as in *Afqa(u)n* and *ista(u)n*. The story of the Koordish Chief is told with some spirit, and the style, though necessarily Oriental, is not wearying by its repetitions, although even less of "burnt fathers" and "Inshallahs!" would have been better; and, taking the fact for granted of most persons having read Mr. Morier's books, and the new and old Arabian Nights, the explanatory notes appear somewhat supererogatory. It would be hard indeed if novel and prose readers did not know that *bul-bul* meant nightingale, or if they have neglected to inform themselves what is understood by the *jeered*. The subject of the tale is the love of Feridoun, a shepherd, of the tribe of Eliauts, for Zoraya, the beautiful daughter of Mehtee Khan, and the difficulties encountered by the faithful lovers offer many striking scenes. The following description of a mountain pass may convey no bad idea of the position in which some British troops are at this moment placed. "About seven fursuks from Hamadan, on the road leading to Sultaneah, the traveller may have remarked a mountain of a curious shape; its steepness such, that the path by which caravans usually proceed, winds almost entirely round it. The consequence is, that two parties coming from different directions, would not be aware of each other's approach until the foremost mules actually met in the narrow way. The summit of this mountain commands a magnificent view of the country for many miles round, and no party, however small, coming from any direction, could escape the notice of a vigilant sentinel, placed there for the purpose of reconnoitering." \* On account of the narrowness of the path which winds round the above-mentioned mountain (called the Falcon's Hill), a very small body of

men well armed might easily plunder a numerous caravan, were the time and situation well chosen, and the natural advantages of the place taken advantage of." There is a scene of interest in that part of the story where the unknown lover and his rescued mistress are nearly betrayed by the neighing of their horse: and similar stirring adventures are scattered through the volumes. The description of the city of Sultanahen, and the summer-house of the Shah of Persia, Fath Ali, are curious. The costume of the Koords is faithfully given. "Each horseman wore a coat of chain armour, perfectly sabre proof, and also a good protection against fire-arms: on their heads they bore a steel cap, with a sharp pique, covered with a shawl, the ends of which hung in folds, reaching nearly to their shoulders, and affording protection against the rays of the sun. Over their thighs and legs were fastened plates of iron. Their arms consisted of a curved sabre hanging partly behind, partly on the left side: a heavy gun slung across their shoulders, besides a brace of enormous pistols, and a short cummerbund stuck in their girdles. On the right side of their saddles was swung a quiver, containing three short steel javelins—a weapon most destructive in the hands of the Koords, on account of the unerring aim and force with which they are wont to hurl it. The steeds also of these men had breastplates of iron, and coverings of the same metal for their foreheads." Some of the notes to these volumes are curious, amongst others that relating to Lootee Ali Khan, the account of whom presents a remarkable picture of Persian manners. "The author has met with one man, who could repeat the names of all the sons of Fath Ali. This person was the chief of the Lootees, or buffoons in Tehran, and was called Lootee Ali Khan, which title was actually conferred upon him by Fath Ali Shah, to the indignation and horror of all the nobility of Persia. Lootee Ali Khan was fond of paying visits to the English residents at Tehran, and was not to be got rid of without a present of a gold toman or ducat. If this was not given him, he would stay for hours under the window of the person upon whom he had conferred the honour of a call, and remain bawling and roaring generally in abuse of the Russians. It is however justice to observe, that he used to divide the money received among the poor." The denouement of the story is unexpected, and the details which are presented of the customs and manners of that part of the East peculiarly agreeable, at a time when Indian affairs occupy so much attention.

*Quæstiones Mosaicae*, by O. De Beauvoir Priaulx.—Mr. Priaulx has taken upon himself the task of correcting the errors into which Moses has fallen, in writing the Book of Genesis, and, with still greater generosity, he points out the origin of all his mistakes. "I have sought," he says, "to ascertain the views and opinions of which the Pentateuch may be considered the expression. I began therefore by putting aside all question of its inspiration, well assured, however, that if indeed inspired, the fact would press itself upon me at every line. I then read Genesis, to which I intended to confine my labours, in connexion with the laws of Moses, and the religion of the Jews as it appears in the Prophets. And as I believe that the same stages of civilization best understand and best represent each other, with the rites and the religion of Moses I compared the rites and the religion of other ancient people. I looked for his views not in the fables of the Talmudists or the ponderous tomes of commentators, but in the Vedas, the Laws of Menu, the Zendavesta, the Kings of China, the traditions of Greece, and the legends and customs of half-civilized man. I found different nations uttering the same cry, speaking the same thought, though not indeed in the same phrase, and I made nation interpret the language of nation. In this way I endeavoured to seize the life and spirit of the olden world, and that life and spirit I compared and contrasted with the life and spirit of modern society." Unfortunately this new biblical critic knows nothing of the oriental languages—is even ignorant of the language in which the Book of Genesis itself is written. It may, however, be said in his favour, that he cannot be biased by any prejudices of learning in pronouncing judgment on difficult passages, or deciding between varying translations.

*The Operation of Monopolies on the Production of Food*, &c. by George Beauclerc.—The subject of monopolies trenches too closely upon diurnal po-

litics (*tabooed* in our pages), to admit of a detailed review of Mr. Beauclerc's pamphlet. It is chiefly noticeable by the *Athenæum* for two circumstances: first, that in its encyclopedic glance at the vices of society, it has not neglected the giant evil, at the root of all others, class education, and the habits it begets; and secondly, that the satirical and caustic views it puts forward, proceed from one, himself of the class whose errors he denounces; and who, therefore, must be admitted as speaking from personal experience. We have ourselves too assiduously called the attention of our readers to the defective education, and the exclusive habits and feelings of the upper classes, to make it necessary to illustrate the close connexion which Mr. Beauclerc discovers between these causes, and the evils he denounces in legislation. Superior knowledge would save the sticklers for monopoly from a vast delusion of bootless opposition to inevitable reforms. We take, however, the appearance of Mr. Beauclerc's pamphlet to be one only, out of very many signs of a growing disposition in the public to examine into great principles, and to search to the bottom great national questions. This is one of the advantageous results of European peace, which has left mankind leisure to reflect, and to follow premises to their conclusions; and already it is producing this saving consequence, that obstinacy in resisting reforms has become an occasion merely for more thoroughly sounding the abuses thus vigorously defended; so that the most signal victories of the monopolists leave them weaker than after a defeat. The manner in which the author has handled his subject is too discursive to admit of much method or demonstrative clearness: but there is an occasional vigour of touch that shows him in earnest.

*Who is my Neighbour?* by J. B. Melson, M.D.—The author's object in this work is, to enforce the duty of supporting Christian missions; and he states that he has been induced to publish it by an announcement in the *Methodist Magazine* that the Missionary resources are inadequate to meet the expenditure. No one can suppose that this failure has arisen from any doubt as to the beneficial influences of Christianity, or the demoralizing effects of Polytheism; the long discussion, therefore, on the nature of the Christian evidences and creed might have been spared. A plain statement of the results of Missionary exertion would have been more to the purpose; but on this subject Dr. Melson gives nothing but a few vague generalities. Enemies of missions can scarcely be said to exist, and Dr. Melson might have spared himself the trouble of replying to their supposed objections; but many persons believe that no proportionate results have been obtained by Missionary exertion and labour: and we think they have sufficient grounds for inquiring into the feasibility of projects which they are invited to join; and, further, whether the means adopted are the best suited to accomplish the desired end.

*Interesting Facts connected with the Animal Kingdom*, by J. C. Hall, M.D.—"The following pages," says the preface, "contain the substance of a course of Lectures on the Animal Kingdom, delivered at many scientific [?] institutions of the metropolis." This announcement did not raise our preconceptions of the work itself. In literature and in science, as in the markets for cotton and hardware, the supply must be suited to the demand; and the mixed audiences of popular institutions require royal short by-ways to knowledge, and more than respect for their own established prejudices. The lectures addressed to such auditors, to be successful, must be constructed so as to beget and to content sciolism; and provided they be but inflated, declamatory, and superficial, they fulfil all the conditions required from the lecturer. Dr. Hall's volume is no exception to the general rule; and we have further to complain of the tone of defiance and vituperation with which the author treats all and singular who happen to differ from him—excepting only himself.

*Zachary Cobble*, is a "Rigmarole in Rhyme," and so far a production of the same family with ninety-nine poems out of a hundred, that this prolific age tempts with. It cannot be denied, that the title is modest enough, for in a "rigmarole" we only expect to find the inspirations of the "divine Nonsense," but the preface is not altogether so unassuming, for the author "hopes the public will not find his rhymes infringing

the limits of decorous and legitimate satire." He need have no fear upon the point, for he never approaches within twenty miles of the satiric frontier. Zachary is an Hibernian, and venom dies upon his tongue, like toads and snakes on his native soil. We shall only further remark, that to "disclaim the political and other sentiments" of a "legitimate satire," is something quite new. If there is one kind of writing, which exacts more than another the expression of genuine feelings and opinions, it is surely satire. How an author can ridicule what he does not consider ridiculous, or assail what he does not think deserving of attack, is beyond our comprehension.

*Zaida, a Tale of Grenada*, &c. by Lewis Evans.—"A Tale of Grenada!" There have been written about as many tales of that city, as there are leaves in Vallombrosa. Long since did we plight our faith to criticize no more tales of Grenada, and we must keep our engagement now; albeit the poet informs us, that his work "was finished nine years ago, and kept till the present time, according to the *Horatian precept*." We commend this poetic loyalty very highly, but the book is a "Tale of Grenada," and must neither be praised nor blamed by us.

*Körner's Lyre and Sword*.—The lays of the soldier-poet were inspired by a theme which finds a ready echo in every generous heart, and therefore it is that we have had so many translations of this work that we are a little weary of the subject. The collection before us is executed with accuracy and spirit, but a perusal has not supplied us with any answer to the *cui bono* interrogation with which we "troubled" its title-page.

*Songs of the Sword*, by Andrea Ferrara, Jun.—The author of this warlike brochure would seem to have drawn his inspiration from the patriot-bard we have just parted from—"him of the Lyre and Sword." The "Songs of the Sword" are an expansion of the idea contained in the celebrated "Sword-song," Andrea Ferrara, Jun. apostrophizes his maiden Toledo with the enthusiasm of a lover; but all we can say in his praise is, that his songs are free from affectation.

*Elements of Chemistry*, by R. Kane, M.D., Part 3.—This valuable work, which we took occasion heretofore to recommend to the public (No. 698), is now complete.

*List of New Books*.—Our Home Population, an Essay, by the Author of *Consuls to Young Men*, 18mo. 2s. 6d. cl.—Slight Sketches and Scattered Thoughts, by the Author of *Prayers for Private Use*, 12mo. 3s. cl.—Scriptural Instruction for the Least and the Lowest, Part II., Old Testament, 18mo. 4s. cl.—The Churchman's Manual, a series of Collects, Psalms, &c., 4to. 4s. 6d. cl.—The Christian's Token of Remembrance, by the Rev. R. Bonde, 32mo. 1s. 6d. cl.—A Compendium of the Veterinary Art, by James White, 7th edit. by W. C. Spooner, 8vo. 16s. cl.—Duff's (P.) Sketch of the Geology of Moray, royal 8vo. 8s. 6d. cl.—Englishman's Library, Vol. XXI., "Massingbird's English Reformation," 12mo. 5s. cl.—The Mother's Fables in Verse, with Illustrations, 18mo. 2s. cl.—Giles' English Parsing, 12mo. 2s. 6d. sheep.—Edward's Bookkeeping by Doubtless Entry, in seven books oblong, 10s. sgd.; Edward's Blank Books for Ditto, in six books oblong, 5s. sgd.—Merivale's Lectures on Colonization and the Colonies, Vol. II., 8vo. 12s. cl.—Biographia Britannica Literaria, Anglo-Saxon period, by T. Wright, 12mo. 3s. cl.—Dewey's Discourses on Human Life, &c., 12mo. 6s. cl.—Foundling of Cordova, by Colonel John Herny, 3 vols. royal 12mo. 11. 11s. 6d. bds.—Finden's Royal Gallery of British Art, Part IX., folio, 11. 3s. sgd.—Reynold's Exercises in Arithmetic, new edit. 12mo. 2s. 6d. bd.—Rouillon's French Grammar, new edit. 12mo. 3s. hf-bd.—Sacred Lyrics for Latin Versification, by the Rev. F. Hodgson, 12mo. 6s. 6d. cl.—Formative Greek Grammar, by G. K. Gillespie, 12mo. 3s. 6d. cl.—The Boy's Own Drawing Book, Human Figure, Vols. I. and II., each 3s. 6d. cl.—The Handbook of Practical Perspective, 18mo. 2s. sgd.—Hall (M.) on the Relations between Anatomy, Physiology, &c., 8vo. 5s. cl.—Boyd's Turkish Interpreter, 8vo. 12s. sgd.—Sproule's (J.) Treatise on Agriculture, new edit. 8vo. 12s. cl.—Wade's Key to the Political Philosophy of the Middle Classes (Chamber's People's Edition), 3s. 3d. sgd.—Warton's Cyclopaedia of Commerce, Part IV., royal 8vo. 3s. 6d. sgd.—The History of Holland and Belgium, by Miss Corner, 12mo. 2s. 6d. cl.—Britannia after the Romans, Vol. II. 4to. 10s. cl.—Bradford's American Antiquities, and Origin of the Red Race, 8vo. 12s. cl.—Pugh's (Rev. K. M.) Analysis of Butler's Analogy of Religion, 18mo. 3s. 6d. bds.—Palmer's (Rev. W.) Letters on Romanism, 8vo. 12s. cl.—A Pastor's Memorial by John Macdonald, A.M. 12mo. 4s. cl.—A Voice in Ramah, by Andrew Steinmetz, 4to. 7s. 6d. cl.—Dr. Adam Clarke's Life and Labours, new edit. 8vo. 10s. cl.—White's Twenty Sermons, new edit. 4to. 7s. 6d. cl.—Kempthill's God in his Works, or Redemption in Creation, 4to. 3s. 6d. cl.—Bible Narrative, by R. M. Zornlin, new edit. 12mo. 7s. cl.—Ancient Christianity, Vol. II., 8vo. 10s. cl.—Clerical Economics, by a Clergyman of the Church of England, 12mo. 4s. cl.—Barnes's (A.) Notes, Explanatory and Practical, on the New Testament, Vol. III., "Acts," 12mo. 4s. 6d. cl.—Works of the Ion. and Rev. W. Herbert, 2 vols. 8vo. 21s. cl.

## METEOROLOGICAL JOURNAL for MARCH, kept by the Assistant Secretary, at the Apartments of the Royal Society, BY ORDER OF THE PRESIDENT AND COUNCIL.

MAR.	9 o'clock, A.M.		3 o'clock, P.M.		Point of Wet and Dry Bulb Thermometer.	External Thermometers.			Rain in inches Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.				
	Barometer uncorrected.		Barometer uncorrected.			Fahrenheit.	Self-registering								
	Flint Glass.	Crown Glass.	Flint Glass.	Crown Glass.		A.M.	P.M.	Lowest							
1842.															
T 1	29.236	29.230	48.0	29.380	29.372	50.7	46	01.5	49.8	48.6	42.0	50.5	.047	S	{ A.M. Overcast—slight rain—light wind. P.M. Fine—light clouds.
W 2	29.770	29.762	45.4	29.640	29.636	48.5	40	03.0	43.7	50.3	37.8	51.0		S	{ Evening, Fine and starlight—light clouds.
T 3	29.916	29.908	50.2	29.906	29.898	52.2	47	02.9	52.3	55.7	43.7	52.6	.402	SSW	{ Overcast—brisk wind—light rain nearly the whole of the day.
F 4	30.008	30.000	50.6	29.966	29.958	51.7	45	03.3	45.3	49.0	43.8	55.8		SW	{ Evening, The same.
S 5	30.042	30.036	48.3	30.082	30.074	50.3	42	02.1	41.3	49.8	39.0	50.6		S	{ A.M. Cloudy—brisk wind. P.M. Fine—light clouds. Ev. Cloudy.
○ 6	30.010	30.002	47.4	29.888	29.882	48.2	41	02.9	42.0	49.5	39.2	52.2		SSW	{ Cloudy—light wind throughout the day. Evening, Overcast—very slight rain.
M 7	29.750	29.742	45.7	29.642	29.636	48.8	40	03.0	44.3	50.3	39.0	51.0		S	{ Fine—light clouds throughout the day. Evening, Fine & starlight.
T 8	29.528	29.520	50.6	29.504	29.498	51.7	46	03.4	51.5	53.5	44.3	51.8		S	{ Cldy.—lt. wind throughout the day. Ev. Overcast—very slight rain.
W 9	29.660	29.652	49.5	29.650	29.644	49.8	42	03.4	43.3	46.8	39.0	54.6	.150	S	{ A.M. Cloudy—light clouds—wind with showers. P.M. Cloudy.
T 10	29.574	29.568	46.5	29.830	29.824	47.9	40	04.3	41.5	46.8	38.6	49.4	.455	W	{ Evening, Overcast—light rain—hail with snow.
F 11	30.040	30.032	46.2	29.900	29.894	48.5	40	03.4	45.3	51.0	40.0	48.6		S	{ A.M. Cloudy—very high wind, as also throughout the night. P.M. Fine—light clouds—brisk wind. Evening, Fine and starlight.
○ S 12	30.094	30.086	48.8	30.050	30.042	51.0	42	03.5	44.3	54.3	41.3	53.6		SSW	{ Overcast—light wind throughout the day. Evening, The same.
○ 13	29.940	29.934	50.2	30.086	30.082	51.0	44	05.0	46.3	51.5	43.7	56.0	.094	W	{ Fine—nearly cloudless throughout the day. Ev. Fine and starlight.
M 14	30.276	30.268	48.3	30.308	30.300	50.4	43	03.4	45.4	49.8	42.2	51.7	.022	S	{ Cldy.—lt. wind throughout the day. Ev. Overcast—very slight rain.
T 15	30.398	30.392	50.0	30.384	30.376	51.5	46	02.3	49.5	54.0	45.3	50.8		S	{ Fine—light clouds. Evening, Overcast.
W 16	30.360	30.352	52.0	30.264	30.256	52.8	49	02.7	51.3	51.8	49.8	54.6		S	{ Overcast—light wind throughout the day. Evening, Overcast.
T 17	30.188	30.180	52.4	30.074	30.066	54.2	48	04.4	50.3	53.8	47.4	52.7		W	{ Cldy.—lt. wind throughout the day. Ev. Overcast—light rain.
F 18	29.792	29.786	54.3	29.714	29.706	54.0	48	05.0	48.7	49.7	45.7	55.3	.041	W	{ Evening, Slight rain.
S 19	29.558	29.552	52.3	29.420	29.414	50.3	40	05.1	43.6	45.3	39.0	52.3		S	{ Cldy.—lt. wind, with occasional slight rain throughout the day.
○ 20	29.298	29.292	47.9	29.464	29.456	49.0	42	03.8	41.7	47.2	41.4	46.7	.080	NW	{ Evening, Overcast.
M 21	29.890	29.884	47.8	30.018	30.010	47.7	39	03.2	41.7	45.0	39.4	48.0	.105	NW	{ Fine—light clouds—brisk wind. P.M. Fine—light clouds and wind.
T 22	30.158	30.150	47.0	30.032	30.026	47.8	36	03.5	39.5	44.7	36.9	46.4	.091	NW	{ Evening, Overcast.
W 23	30.124	30.118	49.6	30.130	30.122	45.0	35	04.7	39.5	37.7	34.3	45.2	.094	NW	{ Fine—light clouds—brisk wind—light snow.
T 24	30.240	30.232	41.6	30.206	30.198	43.4	35	03.5	37.8	43.7	33.6	43.3	.025	N	{ Evening, Overcast.
F 25	30.128	30.120	44.8	29.976	29.968	47.8	39	02.3	44.7	52.3	37.9	45.2		SW	{ Cloudy—light rain throughout the day. Evening, Overcast.
○ S 26	29.636	29.630	51.5	29.592	29.584	48.3	40	04.2	44.8	48.2	39.8	53.4	.086	W	{ Evening, Overcast.
○ 27	29.774	29.766	47.6	29.782	29.776	48.0	40	04.4	43.3	50.2	36.0	49.0		W	{ Fine—light clouds—brisk wind—light rain throughout the night.
M 28	29.720	29.712	47.0	29.754	29.746	51.0	43	02.7	50.3	57.7	43.0	50.8		W	{ Evening, Overcast.
T 29	29.912	29.904	52.3	29.960	29.952	53.3	46	03.8	50.2	56.8	49.2	58.5		S	{ Evening, Overcast.
W 30	29.896	29.888	53.0	29.836	29.828	54.7	48	03.0	50.7	55.7	49.2	57.4	.016	S	{ Evening, Overcast.
T 31	29.780	29.774	51.6	29.592	29.586	53.2	47	02.5	48.8	55.0	45.6	57.4	.069	SSE	{ Evening, Overcast—light rain—brisk wind. P.M. Overcast—very slight rain. Evening, Overcast—light rain and wind.
MEAN.	29.893	29.886	49.0	29.872	29.865	50.1	42	03.4	45.6	50.2	41.6	51.5	1.777	9 A.M. 3 P.M. F. 29.842 .. 29.819 C. 29.834 .. 29.811	Mean Barometer corrected .....

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

## ON FRESCO-PAINTING.

BY JOSEPH SEVERN, OF ROME.

I confess myself almost an enthusiast on the subject of Fresco-painting, having had the singular happiness to pass half my life in Italy in the midst of the finest fresco works, and having enjoyed the friendship of all those modern German artists who have revived and perfected this manly and useful style of art, and created a classical city in Germany. I am therefore sanguine as to the great probability of success attending the proposed introduction of this *Architectural* style of painting, although new and strange to the English artist, as well as the people; believing, that, if successful, it will be the means of introducing and establishing in England the grand style of historical art hitherto unknown here. If this beautiful style of painting be successfully introduced here, it will be more indebted to the helping hand of British architects than of British painters, for it can only be understood and felt by those who have seen with their own eyes the magic of its power in its great Italian examples. Now, architects, more than painters, have visited the places where those wonders of fresco art still live triumphant, after the lapse of three and four centuries, defying the ravages of Time, and almost of man (the greater destroyer of the two); and in studying the principles of architecture in those classic regions the English architects have involuntarily taken fresco-painting as a branch of their own noble pursuit.

I began by calling Fresco "ARCHITECTURAL PAINTING," because it is on this ground that its advantages are most evident, and it is on this ground we have to consider it,—indeed, strictly speaking, fresco is purely architectural. I will not enter into any details about the material, which has been so much discussed, and is now so well known; but I will endeavour to explain and contrast the theory of the fresco art in its principles and object, as compared

with oil-painting—the great difference betwixt the one and the other,—and the different ways of acquiring the former.

Oil-painting is more applicable to the other purposes of art, particularly moveable art. Its excellence is seen in cabinet pictures of domestic scenes, portraits, and the like. It has force and delicacy in history and landscape, and its finest specimens have deservedly won the admiration of all times; but it is in reference to architecture that we are now to judge it, and I say that fresco-painting alone is adapted to this purpose. The shining surface is an insuperable objection to oil, as it requires particular and concealed lights to get the general effect, or rather the whole effect of the picture from every part of the room. Now this, as regards large works, such as national history demands, is impossible, since no construction of building, not intended as a picture gallery, can possibly admit of it. And even in picture galleries, how difficult, how rare it is, (although they may be actually built for the purpose) to see the pictures well and entire. I need only mention the National Gallery, where the finest work of Italian art in England, the Sebastiano del Piombo, cannot be seen entire from any part of the room at any hour of the day; and I am sure I need not point out how necessary it is to the true effect and understanding of a large historical work that it should be seen entire at the first glance; and how completely the dodging about to find a spot whence the picture can be well seen, frustrates the aim of the painter. This does not apply to small pictures, which can be well seen anywhere; I am speaking only of large works, such as national works are and must always be. At Venice three of Titian's most celebrated works are comparatively invisible, for these reasons. My remark applies generally to oil pictures in churches; so much so that in Italy they are beginning to remove the principal works to public galleries, constructed for the sole purpose of exhibiting

pictures; thus, as you will at once perceive, destroying the local object of the paintings, either as to their moral or religious purpose, and even the architectural decorations for which those paintings were formed. This is the case with the 'Transfiguration,' which no doubt would interest us more in the actual place for which it was painted, if it could be seen there; and the same may be said of most of the celebrated altar-pieces.

In the staircase of the British Museum you have all seen, or rather *nobody* has seen, as it never could have been seen, owing to its dazzling glare, even by the painter himself when he did it:—but you know enough of these examples for my purpose, which is to show the immediate connexion of Architecture and Fresco-painting.

As regards light, fresco is seen entire in any situation and by any light, even candle-light, which, I think, perhaps shows it best. I remember seeing the Carracci frescos, at Rome, during a ball, when I was struck by their increased beauty and power, owing to the warm light; even a dim or diminished light does not destroy their effect, for fresco pictures are always well seen, with any kind of window, or even without any positive light. It must have been for this reason that Raffaello adopted fresco in the Vatican, after he had made experiments in oil; for the rooms are so ill-lit that oil pictures could never have been seen at all, and it is surprising to find such fine works in such a place. Three sides of the rooms are illuminated merely by the reflected light from the great wall of the Sistine Chapel, yet this beautiful and luminous material of fresco is so brilliant in itself that the pictures are well seen. Nine of them were painted without a ray of real light, and have always been seen in the same way. I think this a very important consideration, for, as we have but a diminished light at any time, it is most necessary to adopt a manner of painting suited to it, which can be seen at all times. Such is the power of fresco,

and such, as regards light, makes it preferable to oil for all our purposes.

The fact of Venetian painting, as regards the decorations of architecture, being in oil, I consider to have arisen entirely from the singular locality of that beautiful city. It was soon discovered (as Vasari mentions in the Life of Giorgione), that fresco was but a perishable thing, exposed to the scirocco and the sea air, for the frescos of Giorgione in a few years were destroyed. This, I have no doubt, led to the adoption of oil-painting there for architectural decoration, as it was found to be more durable. But this argument applies only to Venice, for the other great Italian cities are adorned with fresco; nor can it be urged in favour of oil being employed here, as the localities of London and Venice are wholly different. There are frescos by Titian at Padua well preserved; yet at so short a distance as Venice you find nothing of the kind, save the skeletons of Giorgione's works on the fronts of houses. This may be a reason for not employing fresco in the open air in England, for, as it does not stand well in Italy, it may be presumed that here it will not stand at all.

But the great objection to the employment of fresco in this country is on the ground of colour and effect, for it is generally confounded with scene-painting; that the Cartoons of Raffaello are the same as his fresco; and that the colour and effect of one and the other would never do for English eyes. Now this mistake is extraordinary and unpardonable, for, as fresco is done on the wet plaster, imbibing and incorporating transparent colours, as well as opaque, (something similar to water-colour painting when body colour is used on the lights,) producing a richness of tone, surface, and touch, always equal, and sometimes superior, to oil colours; so it bears little or no comparison or relation to distemper-painting, which is done on a dry ground, and does not admit of any richness of colour. This will be clearly understood by those who have had the good fortune to see Raffaello's and Guido's frescos at Rome, which, for colour, are exquisitely beautiful, and even powerful in all the fascinations of this part of the art, presenting to us still greater varieties than oil-painting can pretend to; excelling in all the delicate effects of atmosphere, from the gorgeous daylight, the air of which you seem to breathe in a fresco picture, down to the silvery flitting charm of twilight. In these particulars it reminds us of English water-colour effects. Then I should mention the magnificence of fresco landscape, and of landscape backgrounds, particularly by Domenichino, in which not only the characters, but the movements of trees are always rendered in a way which I have rarely seen in oil colours. And when we consider the ease with which the effects of atmosphere are produced in fresco, and the difficulty and immense labour of producing the like in oil—when I tell you of the advantages even in the dark grey wet ground in fresco, drying out light, and producing so many beauties of aerial perspective in that actual drying, so much variety and transparency of colour, so much lightness and vivacity, so much of what the Italians call "light within"—the superiority of fresco cannot be doubted on the ground of colouring, as applied to architecture. Who does not remember the splendid colouring of Guido's "Aurora," at Rome?—colour so imitable that, of hundreds of copies in oils, I have never seen one that gave an idea of the original. What of Titian's or Paul Veronese's is there to equal Raffaello's fresco of the Bologna miracle, in truth of colours?—or the Heliadorus, was it ever surpassed?

If I have to speak of chiaroscuro and its wonders, I should refer you to the frescos of Guercino, particularly at Piacenza, where are his finest specimens. The portions of his oil-paintings which are black and monotonous (the effect of time on his dark grounds) in his frescos are transparent and lucid in the highest degree, with a power of shade which I consider superior to Rembrandt, insomuch as it gives an extended light instead of a spot, while the masses of shade form the effects of the pictures. It must be considered that time has not changed the frescos, and that it is only in them we can understand Guercino as the Magician of Painting, which he is called by his contemporaries. Till I saw these Piacenza Frescos, I used to consider him as a "vile shade-hunter." Another great painter in chiaroscuro, never understood in oils from his

blackness is Spagnuotto, whose works in the church of St. Martino at Naples are amongst the most striking things in art. The same may be said of Raffaello's strong effects. In his oil-pictures we see midnight shadows in noon-day, as in the "Transfiguration"; but in his frescos it is all truth and beauty, with power. The "Peter delivered from Prison," and the "Flight of Heliadorus," have the charms of Correggio and Rembrandt. Then I must remind you of the grandeur of colour and effect in Michael Angelo's frescos on the ceiling of the Sistine Chapel. What oil could ever have approached such things! When he said "that oil-painting was only fit for women and children," he meant on account of the labour and difficulties of the material compared with fresco. We are assured he performed this gigantic labour in twenty months, without the usual assistance of colour-grinders or plasterers, but alone with his own hand. There are on this ceiling fourteen figures, of at least forty feet in stature, and nearly five hundred figures, the least of which are double the size of life. While we regard this as the most extraordinary example of individual human power, we must consider that it was only in the simplicity and ease of the fresco material that Michael Angelo could have accomplished such a stupendous work. The preparation of oil colours, varnishes, &c. would alone have occupied the twenty months.

All these works I have cited to prove that the powers of fresco in colour and effect are wholly architectural, and when I remind you of their gigantic proportions, forming and assisting the grandeur of the architecture, I am sure the superiority of fresco must be apparent, as applied to buildings. Oil-painting, applied in the same way, even with the advantage of good air and light, is always subject to change to a sickly yellow, like a person sinking into bad health, and losing all his natural colour;—but fresco never loses its health and freshness; and if it is to decay at last, like all mortal things, it goes down with its own proper tints—it has a vigorous old age. Another thing I ought to mention is, that so many great artists who have now immortal names, descended to inferior styles in the Vatican decorations: thus, Giovanni da Udine painted the fruit and the flowers, animals, musical instruments, and so on, in a wonderful way; Polidoro did the beautiful chiaroscuros; and Luca della Robbia executed the coloured tiles for the floors. All those great artists raised the things they undertook under Raffaello, whilst he himself seemed to raise the art when he worked in fresco; for if we consider oil-painting up to the period of the Vatican frescos, that art seemed in its infancy. The space, the architecture inspired Raffaello;—in what but fresco could his beautiful mind have expanded?—in what else could he have given us such a range of art, from the most sublime history down to ornaments of fruit, flowers, animals, and even pavements? Has he not given us a world of Art in the Vatican? Have not those grand frescos given laws to the art? What is there like the "School of Athens," or the "Heliadorus," the "Parnassus," or the "Burning of Rome"? Such dramatic art had never been seen before, such compositions of figures and backgrounds, such colour and effect. And when it is considered that even the minor details on the ceilings and walls all belong to one grand epic invention, on the subject of Church Empire, I think it must be seen that nothing we have in oil colours has so expanded the limits of Painting, and made it the worthy sister of Poetry. Can there be a doubt we owe all this to Fresco?

I will now consider the great advantage of Painting being united to Architecture in this country through the medium of Fresco; and I trust to show also why oil-painting could never do the same, and that we can now only have the long-looked-for era of Historical Art—art, patronized not only by the State, but by the people at large.

It is impossible to look on the historical fresco painting of Italy, recording, as it does so powerfully, the valour and genius of the Italians, without thinking on England; and reflecting that with a history more heroic, and with genius more useful, we have nothing of the kind in painting—no public works to remind us of our illustrious ancestors. The Italians adorned their public buildings in fresco, not only with the great events recorded in their national history, but every man recalled and re-

corded the illustrious deeds of his ancestors, whether public or private, which could confer honour on his name and family. This noble emulation continued from generation to generation; and we see in the monuments which remain, worthy memorials of the triumphs of mind in civil arts as well as the triumphs of war. These now, in the fallen state of Italy, are all that remain to her of past glory, and it is this which interests the traveller at every step. Who does not remember the Colonna Palace at Rome?—the family now a name and nothing more, yet its former deeds are written there: the principal of which was the great Battle of Lepanto. Hundreds of similar examples might be cited; and the influence of this system of beautiful decoration has extended even down to the cottage, however humble, where you always find some little elegancies to remind you that you are in Italy. It is but reasonable to hope, that when fresco-painting shall have been introduced here, under the patronage of the State, it will extend itself in a like manner to the adornment of the houses of the nobility; not only in tracing there the great actions of their ancestors, which may bear comparison with those of any age or country, but in recording the great events of our own times, events which are moving and modifying the world. These are the true decorations of buildings, these are things to be proud of, and these we shall accomplish by the introduction of fresco-painting. The oil portraits of our ancestors are all that remain to us, but fresco will pourtray their actions. When we reflect on the illustrious names, and the illustrious deeds connected with them, there seems no bounds to the field of fresco-painting.

This never could have been accomplished, or even projected, through the medium of oil-painting, which, independent of the great cost, required such architectural sacrifices to exhibit it. On the other hand, distemper was too perishable and mean. Fresco will remedy all these evils, for its durability is great, and its expense but small. Then the facility with which it may be cleaned, and the ease with which it may be seen, even at night, are advantages which, I think, must insure its success. The grand Italian hall, decorated with fresco, is unknown here, save in the impossible attempts to imitate it in oil. For myself, I cannot but think, that the want of fresco here, when we consider all the advantages of durability, light, cleanliness, and cheapness, must have been the cause why historic art has not risen and kept pace with those magnificent things for which England is celebrated all over the world. The English are a highly imaginative people, in their literature particularly; writers and readers go hand in hand, indulging for ever in the pleasures of the imagination: this extends to everything, save painting. This limitation must arise from the want of power in the medium, and the consequent want of encouragement; for oil-painting has been too costly for its historical purposes, and, from its rareness, could never rise to sufficient rank to make it worth the while of State or people to assist the education of her artists in that most difficult branch of the art.

The ease and facility of fresco will obviate all this; the education of the painters must and will be improved by it. The necessity for grand composition and manly design, even on a simple cartoon, will, I fully expect, not only improve and raise the English painter till his natural capabilities are fully developed, but will fascinate him on to new and imaginative regions of art. This healthy power in his hands, what will he not do? what are the limits to a style of art, which has all the beauty, clearness, and lightness of water-colour, with the richness of oil, great dimensions and architectural powers? Were it alone for the advantages of design, it would be worth our while, as a school, to introduce it, that we might outface all the railings of the learned and the ignorant, as regards the English school having no fixed principles of design. Indeed, in fresco we shall be able to answer every objection. Who knows, but in the midst of our fresco labours the public may take us up on this ground of design, and see us through our difficult task of establishing historical art. The active capabilities of the Englishman are universally known; and it is enough that he has the warm support of his countrymen to accomplish anything however great or difficult. Now, in historical painting he has never yet had this advantage, for the English

public has been ever cold and discouraging on almost all occasions of English painters having the misfortune to produce historical works. I am obliged to say misfortune, because I understand large historical pictures are never bought, and never looked at but with feelings of pity. This will be at an end in fresco, for the patronage of the State (we have seen it in all ages, and even now in the various continental states which excel in high art,) is the only means by which a school of history-painting can be formed. The admirable way the State now proposes to do it through the medium of fresco, is the first real chance the English painter has had in his own country, whatever his success may have been elsewhere.

I may take notice here of the great encouragement always given by the English government to Sculpture, to the total discouragement and disparagement of Painting, which is singular, as in other countries painting has predominated in national art, for it has greater means in its closer imitation of nature to represent all national acts of war or peace. It has the power of representing men as they are, with their own proper actions and dresses; it has the power of representing everything about them, the air they breathe, and the element in which they distinguish themselves, be it on the earth, or in the water, or the air, or even in the fire; for Englishmen, in that wild, romantic spirit, which distinguishes them from other people, revel and live in all these elements, and, I should say, require the universal power of Painting to record their actions, rather than the limited range of Sculpture, which always rejects the actual dress, and has no power over the aforesaid elements. The only thing we have in this way, is the little Naval Gallery at Greenwich Hospital; and it is impossible not to be struck with the admirable use and power of this accidental collection, for I believe not any one of those interesting battle pictures was done for the purpose. The old sailors show you round, and describe the subjects in which they themselves were engaged, and at the time you, yourself, become a sailor, for I confess I never knew so much before of our great naval victories as I learned in my visits to this humble gallery. Now what in sculpture will compare with this? what is there that can so come home to us? Will Nelson, at the top of that expensive column, compare with it? certainly not; and yet that meritorious gallery of naval pictures, did not cost so much as the base alone of that proud column. This Greenwich Gallery I take as a golden argy of the success of the proposed national history painting in fresco; for this Sailor Gallery is quite enough to show what fine things Englishmen will do in national painting, when they are working under the patronage of the State and the people, neither of which had they in the pictures I allude to. I do not mean in these remarks to find fault with English sculpture, or grumble at its success; I would not say that it had been encouraged too much, but rather that painting has not been encouraged enough; that other nations make painting and sculpture go hand in hand in the commemoration of national greatness. In France, painting has predominated, in Germany the same, and in Italy always. Here we have had nothing but sculpture, which is singular, as the English are considered to excel more in painting. It may be that the want of fresco has been the cause.

The revival of our Gothic architecture in the new Houses of Parliament must be looked upon as a singularly fortunate circumstance, as regards the formation of a style of fresco-painting which shall be our own, both as to subject and the manner of treating it. I mean that this noble style of architecture, replete with beauty and grandeur as it is, and more applicable to all our uses than any other, is *entirely our own*, as it grew up amongst us in the early times, was carried to perfection by us, and, singularly enough, we have still the finest specimens in the world. It belongs to us as Englishmen, and associates with the grandest periods of our history; and we are fortunate in having a British architect, whose genius has caught up the spirit and power, and revived it, as though he had lived in the "olden time." Now this elevated English style, rising into splendour again in the new Parliament Houses, will be the fortunate occasion (and perhaps no occasion could have been so fortunate) of our calling up a style of historical painting in unison with it, that shall be our own, as is the architecture—that shall be bold, manly, and

English in all its characteristics, and have beauty and power like the building. Nor do I see such great difficulties in the English school attaining this excellence, as many suppose: for it must be considered, that the British public and the British artists will go hand in hand, mutually assisting each other, both inspired by the English style of architecture, and nerved to revive all the other English arts so closely connected with our national feelings. We shall have fresco-painting, wood carving, and stained glass: and we have a wonderful collection of British illuminated MSS., which will form a fine field wherein to hunt for national art, all of which we take up again from the early times of England, when Westminster Hall was built, than which nothing grander, more majestic, or so well suited to fresco-painting, exists from one end of Italy to the other. Our former experiments have mostly been in the classic, either Greek or Roman, but always foreign to us, and we never entered deeply into them. We are not a classic people; our tendency nationally is to the romantic histories and customs of the Middle Ages. We are essentially English in this, our literature tends to it, and is first-rate withal; our finest architecture the same, and still first-rate: then why, if we are now to form a style of national painting, should it not be the same, and with the same bright hopes? Who can visit that magnificent hall of Westminster without thinking on the illustrious deeds of Englishmen? and who that forms these pictures in his mind forms them classically?—I mean with the semblances of Apollos, Adonis, and the like, after the fashion of our neighbours the French. No, in this place we only think of *Men*—of a hardy race of warriors, legislators, philosophers, all working-day men, who never even dreamed of such things as modern art produces. The tame creations of French academies, or the fashionable ones formed from English theatres, are things to shut our eyes at, that we may open them to behold a race of *men* who sturdily gave England the groundwork of her greatness before academies or theatricals were thought of. Fashion may possibly lend a grace to many things, but certainly never to historical painting.

The greatest charm of historical painting is, to transport us to the time and place it attempts to represent; our architecture does this, and our painting must do it, or the English people will never be satisfied. In other countries Art was made great in this way, for Raffaello, although called classical, is essentially Christian, and associates in his frescos with the period of our architecture. Roman soldiers he puts in the Gothic armour of the Swiss guards, and the same feeling of his time is apparent throughout his works; even his Madonnas are Gothic; yet he took everything he could find to his purpose in the antique, though he never ceased to produce what we may really call Christian art, which was his own feeling. Here is an example for us. But perhaps a better one may be found in our own times in Germany, where, in the revival of the fresco art, the artists have boldly dared to create a style independent of the antique; and, in treating subjects of the Middle Ages, have produced a style of design, not so classically correct as the Italian, but so adapted to the subjects of those times, so manly and vigorous, with their Gothic heroes so completely called up, that I doubt whether anything more original in art has ever been done. Now it is in this, and not in the mere fresco material, that we should do well to study them. We could borrow some of their magnificent cartoons, which, though done in simple charcoal, are wonderful productions of art, and would astonish us here; for the means are almost nothing, yet the result everything. A studied German cartoon is replete with invention, composition, design, and character, and all this in charcoal alone. It is impossible to imagine the result of such excellent preparations for a picture, or the pleasure to the painter of adding colour and effect—and such colour and such effect as an Englishman can add to such preparations. Perhaps I should explain here, that the paper used for this purpose is prepared by a simple wash of very thin glue, which glue, when the charcoal drawing is done, undergoes a steaming from a two or three spouted tea-kettle, with a spirit-lamp to keep the water boiling; this easily incorporates the charcoal in the melted glue, and the result is, a solid surface, like a picture. I remember two immense cartoons, which Cornelius executed at

Rome in this way, and when done, he cut them into convenient sizes to roll and carry to Germany for the fresco-painting. No doubt, the sight of some of these would greatly assist and gratify us, and these we could easily have, for the German artists are as liberal as they are accomplished. As for the fresco material, it is so easy, so simple, and so sure, that I cannot but think we should learn it better by ourselves, rather than pick up the vices of others; for although it may be feared that the first specimens of fresco may appear crude and inharmonious to the English eye, accustomed to the bland, glazing method of oil-painting; yet it must be considered, that we are an acknowledged school of colourists, and in so high a degree that it might be cited as the only genuine remnant of Fine Art in the world in these deplorable times; and this alone ought to give singular advantages to English fresco-painting. Here may also be considered the height to which the English purification of colours is carried, in their chemical nature as well as their principles in art. This alone, I anticipate, will revive some of the splendours of Italian fresco colouring, in which the Germans have not yet succeeded, and no doubt for this reason. These advantages, joined to well-studied English cartoons, and subjects from our noble history, seem to me a Paradise of Art—a thing to enchant the whole race of English artists, whether in regard to animals, figures, landscapes, flowers, sea-pieces, or even ornamental painting. The facility with which they will exercise their new art, compared with the labour of oil-painting, I am sure must win them to think more kindly of fresco when they understand it.

In one point I am confident that they will be brilliantly successful, I mean in the varied effects of aerial perspective; for as this is a part so laborious and difficult in oil, and in which the continental artists never succeed, except when they paint fresco; so I am certain the English artists in this point will surpass themselves, for in the process of the fresco drying, in the change from the wet plaster to the dry, so many beautiful effects come out, that I look forward to the English carrying it further than they have carried water-colour painting, which is acknowledged to be most perfect, and is entirely of English origin.

As regards the combining of fresco-painting with architecture, so as to enable them to unite, and have the same object, no doubt there must be great uniformity and simplicity in the style of composition adopted in the pictures; for as the architecture is made up of uniformity, so must there be in the painting something which exists in common. It is for this reason we find such simplicity in the composition of Raffaello's "School of Athens," and, indeed, in all his frescos. This may also account for the simplicity of early painting generally, which was invariably adapted to the purposes of architecture. The artist, indeed, in forming a composition in fresco for architecture, must be guided by all the architectural forms around him; he is reduced to and forced into the simple style of art, if he wishes to be effective. The finest altar-pieces have all something architectural in their composition, which is necessary to harmonize with the columns and the arch which surround the picture. I mention this particularly, as I fear it is a style little known and less practised by painters in this country; yet, I dare say, well enough understood by architects, who, no doubt, remember the nature of the composition in the Italian fresco pictures to which I now allude. This style may be the most difficult part of fresco for us to acquire, for certainly it is that wherein Englishmen are inferior to foreigners. In our compositions generally, judging from our Exhibitions, there is little of breadth or simplicity, except in water-colour drawings, which, singular enough, as I found to resemble fresco in colour and effect, so I think they have some of its simplicity of composition, both in landscapes and figures. In oil, on the contrary, composition is lost in a multitude of parts, —in fact, Art is studied rather than Nature.

The Theatre has a greater influence on painting than we are aware of; which influence must be baneful in every way, for nothing can be more opposed to the purposes we are speaking of than a theatrical taste. In this sense it is unfortunate to have a theatre so perfect as ours, for the influence extends to both the artists and the public. This taste, carried into fresco, would be hideous, but I am sure

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architecture alone will correct it. A strong proof of the theatrical taste existing here in painting, is, that the English prefer Retzsch's designs from Faust, to those of Cornelius, or, indeed, any other German works. Now the slightest glance of an eye practised in historical works, would find that Retzsch's designs are entirely made up in the theatrical taste, and it is on this account they have been preferred by the English, and published here in numerous editions, whilst in Germany they are thought worthless. The grand designs of Cornelius, from the Faust, are not known here at all. So here is a difficulty we really have to get over. There will be much to unlearn on the part of the public, and much to forego on the part of the artists.

In the introduction of historical painting in fresco, the difficulty I hear everybody speaking of, is—“How are the artists to learn?” Now it seems, in my opinion, the difficulty is, *how are they to UNLEARN*; for the going forward in historical frescos must be by going back—and back to the fine old, and powerful styles, as we have done in architecture, and in getting sure possession, once more, of the strongholds of Art, which we have lost in the search after novelty. In the desire to be new, we have merely taken what other men have left. We must return back to the fine solid Art, as Reynolds did, and add to his labours correct and manly design. Nothing complete or individual (I hate the abused word original) can be attained, if the artist be not well and thoroughly acquainted with all that has been done in his art; if he has not seen with his own eyes—aye, and open, too—the whole range of that art which he professes, as Reynolds did; otherwise he blindly and ignorantly stumbles on some common-place, which has been done better by a hundred others, and which he might have avoided had he allowed himself to know it. I say allowed himself, for the prejudices of painters are proverbial, and are easy to be seen in an Exhibition, where so many aim at a chimney-corner kind of art, if I may so express it; for it is local and limited, and made up of servile imitation, without imagination; and painting without imagination is not Art. Of course I allude solely to historical painting. This can never do in fresco-painting, but will, in the artist's new life, hang like a millstone about his neck.

Raffaello, when he began his frescos in the Vatican, looked about him, and embraced and made his own everything that could help him; we see in his works figures and groups from the Roman antiquities, from Giotto and Massaccio, and he even sent young men to Athens to draw the marbles of Phidias, for his object was, to advance the art, rather than himself.

These remarks apply to the introduction of fresco-painting in this country; for it is so different in all its objects, in all its means, that few can imagine it existing on that slender thread of life which painting now finds here. What are the combined powers of a modern exhibition to the purpose? what, but each artist trying the powers of others, instead of his own; diverging annually from his own proper feeling in that rage for novelty and fashion which characterizes the age? and what is the result of these annual thousands of exhibition works, *but a positive dram-drinking at the eye?* Such must never be the groundwork of fresco, or its failure is certain; and such, I am sure, it will not be, for every artist will be gratified to have his work remain in the place he painted it for, with the same light and the same object,—things he can never have, or even think of, in an exhibition.

The immovability of fresco may, I think, be considered as an advantage. In Italy, certainly where it exists as part of the building, it defied the French rapacity, for, by Napoleon's orders, every oil picture was removed to satisfy Parisian vanity. It was in vain that many Italian cities endeavoured to ransom the immortal works of their countrymen: the French took the ransom, and then the pictures. But the frescos remain to uphold Italian greatness; they could not be removed without utter destruction, so that the greatest works of M. Angelo, of Raffaello, of Domenichino, Guercino, of Guido, and the Carracci, stood, and still stand untouched, whilst the oil pictures which went to Paris were mostly injured by the French artists pretending to restore them. The ‘Transfiguration’ of Raffaello alone will prove this fact; it has that glaring French colour, chrome, on many of the lights; and, indeed, when the present state of the picture is compared

with old copies, particularly the mosaic in St. Peter's, it seems to have lost, in French hands, all harmony of colour, all union of light and shade. Now a fresco has no fear of picture cleaning, for the dirt may be easily removed with simple water. Very lately, the Vatican frescos were admirably cleaned with crumb of bread.

As regards the durability of fresco in this climate, I should certainly be in its favour; for I have observed that fresco is more destroyed by dampness arising from the foundation of the building, and in the soil, than from any effect of the atmosphere. Indeed, I cannot think the serious decay of the frescos of M. Angelo, Raffaello, and others, at Rome, is satisfactorily accounted for at present. We are told the smoke of the candles, in the Sistine Chapel, has destroyed the ‘Last Judgment,’ and that the sack of Rome by the Constable Bourbon, was the cause of the early destruction of Raffaello's frescos in the Vatican, because the German troops made fires in the rooms. Now these assertions fall to the ground, when it is considered that recently the Pauline Chapel (in which was performed the ceremony of watching the Host with some thousands of candles,) was cleaned, and M. Angelo's frescos (before invisible from soot) came out quite as well as those in the Sistine Chapel, where the candles are comparatively but few. This is a proof that the smoke is not the cause of the decay. As regards Raffaello's frescos, I have a proof that fire itself does not destroy the fresco material; so that, in this dilemma, I venture to trace the cause of this singular dilapidation of the finest Roman frescos to the dampness of the soil of Rome, which is beyond what I have observed in other places. As I passed sixteen summers there, I can judge of its pernicious effects, and have no doubt that it attacks the foundations of the buildings, and must in this way cause the decay. The Vatican is unhealthy on this account in the summer, and one cannot sleep there with impunity. This dampness is found not only in the plains, but the hills of Rome, though not equally; and even at St. Gregorio, on the Celian Hill, the more recent frescos of Guido and Domenichino are decaying. In explaining and accounting for this painful fact, I beg to remark, further, in confirmation of my opinion, that the decay seems more particularly striking in the inner walls, where there is little or no ventilation, whilst the outer walls are comparatively well preserved, as are also the ceilings. This decay in fresco pictures seems confined to Rome, for at Sienna they are admirably preserved. The same at Florence, where, even in the open air, Andrea del Sarto's frescos are in good preservation. Sienna and Florence are dry in their soils, and hence the fact. The modern frescos at Munich also stand well, although the climate is worse than ours; but the soil is gravel, and so they are likely to be well preserved, even in the open air. The soil of London is well adapted to fresco, both as to its nature, as well as the excellent drainage, for our buildings have the singular advantage of dry foundations. *We have habitable rooms under ground always dry*, a thing not to be found in any part of Italy, where even the ground floor, which answers to our parlours, is scarcely habitable. The floors under ground are always cellars, and have to be entered with great caution, on account of the damp. No doubt the ancient Romans must have had a system of drainage similar to ours, to have made their city so different from the present, as regards health. I believe most of the old specimens of our early frescos are in good preservation, considering the way they have been treated,—first with disdain, and then with whitewash.

As applicable to England, I would also say, that the durability of fresco against fire is not one of its least advantages. This was proved at Florence, where, after the Church of the Carmine was burnt down, and they commenced clearing away the ruins, Massaccio's frescos were found to be entire, and they exist on the same walls to this day; whereas, at Venice, the greatest works of Titian—his battles of the Republic, painted in oil colours—were all destroyed in the burning of the Senate House.

I have now enumerated many of the advantages which will result from the introduction of fresco-painting into England. I have considered, and I trust, to some extent proved, its claim, as the only style of painting adapted to our architecture, from its light being suited to all times and places—

its powers in colour and effect being equal to the powers of water-colour and oil-painting combined together—its durability suited to the nature of our soil and climate, and even our customs, including the accidents of fire; and in conclusion I will observe, that the cheapness with which it may be executed—certainly, I should say, one half the price of oil-painting—will confirm and ensure all these singular advantages. I have no doubt, therefore, we shall have English painting extend from one end of the kingdom to the other, as a universal language. In looking on the greatness of fresco, and its positive relation to architecture, I would say that fresco-painting is the true sister of architecture, and oil-painting only the sister-in-law.

#### STRAWBERRY-HILL COLLECTION.

FIRST in importance is that series of pictures which illustrate at once ancient Art and ancient English History. With regard to art, our countrymen, engrossed as they are by practical affairs, would perhaps consider pictures illustrative of the latest sprigged-muslin patterns much more important than Gospel designs from the hand of St. Luke himself, sacredest and earliest reputed painter since the Christian era; and, with regard to English history, have little spare time to be national about anything farther back in their Chronicles than the Corn-law Question. But among German connoisseurs and historians the series above-mentioned, we doubt not, excite a deep interest, and to them our critique may prove acceptable. For their behoof we shall premise Walpole's account, which might, however, be no less needful for many an Englishman, if such we addressed, as the ‘Anecdotes of Painting’ or the very commonest book is virtually a sealed one when the seal is on its reader's mind. Apropos of this hebetude and supineness here glanced at, let us remark how comprehensive an enthusiasm was Horace Walpole's: no collector-like narrow-spirited *mania* confined his choice to that school or 't'other, to the old-fashioned or new-fashioned, to the foreign or the home-bred; his taste, only so far un-catholic as it did not admit indiscriminately the bad with the good, ranged from Raphael and Holbein to Reynolds and Hogarth, from Gothic to Classic, from architecture to gardening, from books, manuscripts, coins, cameos, and armour, to household furniture and conveniences of every-day life; while fond enough of the modern to pass even for modish, he could idolize the antique; and while accumulating curiosities characteristic of remote times or countries, he did not neglect searching out those which distinguished or threw light on his own. We should be thankful that he preserved us these historical pictures,—these monuments of our olden manners; but most persons who notice them at all prefer being supercilious, and set down their own ignorance or frivolity to his antiquarian prejudices, as if the muscles of contempt were not still oftener exercised by tasteless coxcombs than tasteful critics! What a sleeve-full of smiles did we carry away at the witcisms passed upon these pictures, witcisms only severe upon the wits themselves! How different would have been the remarks of a Rumohr or Rogers, a Lanzi or a Quatremère de Quincey about them! But let us hear Walpole, who seems to sum up all that was known concerning them, and to add much that was not.

*Henry V. and his Family*, (page 209, Auction Catalogue). “This piece is evidently painted in oil colours, and though the new art might have reached England before the death of that prince, which happened in 1422, yet there are many circumstances that lead me to think it of a later date. It was an altarpiece at Shene, and, in all probability, was painted by order of Henry VII. for the chapel in his palace there. His fondness for the house of Lancaster is too well known to be dwelt on: the small resemblance of the portrait of Henry V. to genuine pictures of him, and the great resemblances of all the other personages to one another, make it evident that it was rather a work of command and imagination than of authenticity. Add to this, that on the tents (which I shall mention presently) portcullises are mixed with red roses; the portcullis\* was the cognizance of the illegitimate branch of Beaufort, and was never, that I can find, borne by the house

\* “See Sandford.”

of Lancaster; but when Henry VII. gave himself for the heir of that royal line, no wonder he crowded the badges of his own bastard blood among the emblems of the crown. However, the whole piece is so ancient and so singular, that I shall be excused inserting the description of it in this place. It is painted on several boards joined, and is four feet three inches high by four feet six wide. On the left hand is the King in dark purple robes lined with ermine, the crown on his head. He is kneeling before a desk, on which is a missal, and the sceptre and globe. Behind him, on their knees, are his three brothers, Thomas Duke of Clarence, John Duke of Bedford; Humphrey Duke of Gloucester. They are dressed in robes like the king's, and wear golden coronets: over them is a tent, striped with white and gold, on which are red roses crowned; and the valance, of the same colours with red roses and portcullises. A small angel flying holds the top of the tent. The Queen is opposite, under another tent exactly in the same manner, except that there is no sceptre on her desk. Behind her are four ladies dressed like her and with coronets. The two first are probably Blanche Duchess of Bavaria, and Philippa Queen of Denmark, the king's sisters; who the other two are is more difficult to decide, as they are represented with dishevelled hair, which in pictures of that time is a mark of virginity. It has been supposed that the two elder were the wives of the Dukes of Clarence and Bedford, and the two younger their sisters, but this clashes with all history and chronology. Blanche and Philippa were both married early in their father's reign: and to suppose the two younger ladies the brides of Clarence and Bedford would be groundless, for Margaret Holland, the wife of the former, was a widow when he married her. As all the portraits are imaginary, it does not much signify for whom the painter intended them. A larger angel standing, holds the cloth of the two tents together. On a rising ground above the tents is St. George, on a brown steed, striking with his sword at the dragon, which is flying in the air, and already pierced through the forehead with the spear, on which is a flag with the cross of St. George. Cleodolinde, with a lamb, is praying beneath the dragon. On the hills are Gothic buildings and castles in a pretty taste. This curious picture, after it was taken from Shene, was in the Arundelian collection, and was sold at Trafalgar Hall in 1719.

To complete the account of its descent, we subjoin that it was purchased by Walpole in 1773, at the sale of Mr. West's collection, not President West, as the Auction Catalogue states, but James West, Secretary of the Treasury.

Walpole seems to enumerate this painting among the vestiges of English Art; on what other grounds we can scarce conceive, than that it adorned an English chapel, and represents an English subject. The style has nothing peculiarly English about it, but everything Flemish, or rather *Old-Cölnish*. If painted in England, why should the portraits be so very unlike the originals, so altogether conventional? Would not a native artist have sought and found with ease some tolerable models, at least of the King and Queen, which he could copy? § Would he have represented the architecture so dissimilar to the national then extant? even though he meant it to be fanciful? Our humble belief is, that it was painted by a foreigner, of the later Cologne school, and moreover painted by him abroad, on commission. The castellated background might in that case be his idea of Shene or Windsor. If Henry VII. patronized Mabuse, it is probable he commissioned some other foreign artist besides or before him: the Lower Rhenish painters were then the best of the Northern, and the most employed, particularly after Van Eyck's invention. This seems an oil work, though as dry as distemper in parts: the colouring of the larger Angel is fresh, pure, and fluid; that of the landscape likewise, though more sunk and darkened, remains genial. Apropos, Flemish foliage was excellent, and

† The red rose is another proof that this picture was not painted in the reign of Henry V., as the red and white roses were not adopted as distinctions of the two houses till the reign of Henry VI.

‡ This is extremely unlike the miniature of him which I shall mention presently; and which is too remarkable a fact not to have had much resemblance.

§ Henry V. is on board at Kensington, and Vertue says on vellum in certain MSS. A popular warrior must have had his likeness everywhere.

the foliage here far transcends all the rest of the picture, being indeed absolutely good. We think the portraits have been retouched, which might to some extent account for their loss of individuality. The arrangement gives an air of a Donor, or votive picture, dedicated, it may be, to the altar of a *St. George*; and the Angel joining the tents, may, perhaps, symbolize under earlier types the union of Henry VII. with Elizabeth; while the allegorical group above may refer to England (Cleodolinde), rescued from Richard's monstrous usurpation (the dragon) by Richmond's patriotic valour (the patron Saint of English Chivalry). Nothing can be worse than the perspective, except that on a Chinese saucer; this points to an earlier artist than Mabuse, or a school less skilful than his, when the work was executed. It is in reasonably good preservation, with the above drawbacks, and portions shrivelled up or chipped off near the bottom.

*Marriage of Henry VI. and Margaret of Anjou* (page 197, Auc. Cat.). "In my possession is a remarkable piece, which so many circumstances affix to the history of this prince, that I cannot hesitate to believe it designed for him, though I imagine it was painted after his death. It is the representation of his marriage. There are eleven figures, of which all the heads are well painted: the draperies are hard and stiff. The King in rich robes, but with rude dishevelled hair, as are all the men, stands before the portal of a magnificent church, giving his hand to the Queen, who is fair from being a lovely bride, and whom the painter seems satirically to have insinuated, by the prominence of her waist, not to have been so perfect a virgin as her flowing hair denotes. Kem, Archbishop of York, and afterwards of Canterbury, and one of her chief counsellors, is performing the marriage rites by holding the pallium over their joined hands. It is remarkable that the prelate wears thin yellow gloves, which are well represented. Behind the King, in a robe of state, stands the Duke of Gloucester, and seems reproving a nobleman, whom I take for the Marquis of Suffolk. Behind the Queen is a lady in a kind of turban or diadem, probably designed for her mother, the titular Queen of Naples and Jerusalem. Beyond her, another in a widow's dress, opposite to whom is a comely gentleman. This pair I conclude is Jaqueline, Duchess of Bedford, widow of John, and her second husband. Our historian says, that pretty suddenly after the Duke's death, she married Sir Richard Widville, a good young knight. They were the parents of Elizabeth, queen of Edward IV.\* On the foreground, opposite to the Marquis of Suffolk, stands a noble virgin, whom I take for Margaret of Richmond, mother of Henry VII. One of the charges against the Marquis of Suffolk was, that he endeavoured to marry his son to this lady Margaret, a princess of the blood. Near the archbishop is a cardinal, who is certainly Winchester, the King's great uncle. The face is very like the image on his tomb at Winchester; nor can one account for his not performing the ceremony, but by his dignity of prince of the blood, which did not suffer by the ministrations of an inferior prelate. Behind the Queen of Naples is an abbes, and at a distance a view of a town, that must be Tichfield, from whence the Queen was led to be married at Southwick. Besides the seeming pregnancy of the Queen, there is another circumstance conclusive for this picture being painted after the death of Henry. Round his head is the nimbus or glory: an addition that was *ad posterior* to his marriage, as the painter seems to indicate the Queen's fruitfulness was anterior to it. Round the hem of the Queen's robe are some letters, which are far from being so intelligible as the other incidents. The words are involved in the folds; what appears are, *Vol sal Regin m* —one knows that *Salve Regina mater celorum* is the beginning of a hymn—but I know not what to make of *Vol*—the painter probably was no Latinist, and, indeed, the first letter of *Regina* he has drawn more like to a *B* than an *R*.

|| "He has a hawk on his fist, a mark of nobility in old paintings."

\* The portraits of Duke Humphrey and Archbishop Kemp have been authenticated by two others of the same persons, which formed part of an altar-piece at St. Edmundsbury, and are now at Strawberry Hill. We saw little resemblance between the two ducal portraits; between the two episcopal there may be some. The "nobleman" above and does resemble Humphrey in the altarpiece.

On the abbess's girdle is *Vol ave*—as little to be deciphered as her majesty's *Vol*."

Some of these interpretations appear fanciful: Gloucester was not present at the marriage, which took place against his consent; and the "nobleman" with a hawk, opposite Margaret of Richmond, is more about her (future) husband's age than Suffolk's; she married Edmund Tudor, half brother of Henry, and this nobleman wears a cap of state, while the person addressing (not "reproving") him, stands bare-headed. Again, the satirical insinuation about the Queen is Walpole's, not the painter's: we had occasion last year (No. 714) to remark a similar curious prominence of waist in a Lady by Van Eyck, and both are but examples of an uncoolly attempt at gracefulness very common among antique draughtsmen: no painter would have ventured such a gross insult to majesty, it may be said to the king himself, and the less if this picture were a royal commission. Rather than a satire, we could believe a compliment had been purposed, allusive to the Virgin; but she is never represented *enceinte* in pictures of her Marriage, an appearance reserved for those called Visitations, or meetings between her and Elizabeth. With respect to the "nimbus," it was possibly an addition later than the picture; as though a married person might be sainted, a saint could not well be married. Nevertheless we admit Walpole's conclusion, while impugning his premises; the work seems too good for Henry the Sixth's reign. It is on panel, and in oils. It looks like an English picture, at least very unlike a foreign one of any School we know. ¶ It has a rude undine massiveness in most of the forms, which appears Saxon; yet in others some natural beauty. The colouring has no Flemish fulness or richness, but the draping is simpler and the composition less fantastic than either Flemish or Colijn artists adopted. Its condition tolerable. The old *Sposa* type, with a temple for background, and the mitered official bisecting the group, must have been known and imitated. Southwick Church retains yet its ancient features, Norman and Early English; the portal here represented is native enough, but no doubt fictitious, as otherwise the interior, where all marriages of course took place, not the exterior, would have been depicted.

*Marriage of Henry VII. and Elizabeth of York* (page 212, Auc. Cat.). "It is painted on board, and is four feet six inches and three-quarters wide by three feet six inches and three-quarters high. It represents the inside of a church, an imaginary one, not at all resembling the Abbey where those princes were married. The perspective and the landscape of the country on each side are good. On one hand on the foreground stand the King and the Bishop of Imola, who pronounced the nuptial benediction. His majesty is a trist, lean, ungracious figure, with a downcast look, very expressive of his mean temper, and of the little satisfaction he had in the match. Opposite to the Bishop is the Queen, a buxom well-looking damsel, with golden hair. By her is a figure above all proportion with the rest, unless intended, as I imagine, for an emblematic personage, and designed from its lofty stature to give an idea of something above human. || It is an elderly man, dressed like a monk, except that his habit is green, his feet bare, and a spear in his hand. As the frock of no religious order ever was green, this cannot be meant for a friar. Probably it is St. Thomas, represented as in the martyrologies with the instrument of his death. The Queen might have some devotion to that peculiar saint, or might be born or married on

† Henry VI. was not canonized—his admirer, Henry VII., offered Pope Julius too small a fee for the favour.

¶ All the Northern Schools were related; hence, even as English picture would have had certain Flemish qualities about it, but have been on the whole peculiar like this.

|| "He is extremely like his profile on a shilling."

§ "Her image, preserved in the Abbey among those curious but mangled figures of some of our princes, which were carried at their interments, and now called the ragged regiments, has much the same countenance. In a MS. account of her coronation in the Cottonian library, mention is made of her fair yellow hair hanging at length upon her shoulders." It is here bundled up in a net or cap, which bulges out at both sides, as if she had carried a pall on it.

|| Mabuse might have learned in Italy that the Romans always represented their divine personages larger than the human, as is evident from every model wherein are a genius or an emperor." Van Eyck never went to Italy, yet his St. Christopher of the great Ghent picture is colossal, compared with the pilgrim associates. No doubt this was derived from an earlier, perhaps an Italian, source.

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his festival. Be that as it may, the picture, though in a hard manner, has its merit, independent of the curiosity."

Walpole ascribes this picture to *Mabuse*, and portions of it are much in his earliest, best style. We say "portions," because it exhibits two very different styles, and moreover in parts of it no style at all, these being adulterated by the repairer. A fine general arrangement, clever landscapes and perspective, bespeak the great Flemish artist: his simplicity yet dignity, and earnestness of expression, characterize those two saintlike heads, St. Thomas's and the bishop's; while his hard, powerful design is seen throughout the three male figures, together with his noble cast of drapery, broken here and there into metallic folds. But St. Thomas's gown has been all bedaubed by some restorer, and the King's face damaged. Elizabeth suggests the idea of an original hand, yet distinct from *Mabuse's*; her air is peasant-like, if not positively vulgar, her contours are soft and undefined, her white apparel has not a broken fold, and its colouring as well as that of her flesh has a flatness or dullness to which *Mabuse's* forcible, clear tones are in perfect contrast. No Italianism or affectation denotes his later style. Walpole imputes to his Italian voyage the taller proportion of St. Thomas, but this work, we think, must have preceded that event; and we observe no taller proportion than may be explained by the artist's well-known taste for slim and meagre forms, or by the Van-Eyckish model.\* Elizabeth is short and plump: was that her portrayer's fidelity, or does it strengthen our conjecture about a different hand?

These three pictures should be in the National Collection, not on account of their merits as such, but their national references and illustrative character. They are worth little to any other collection, and would therefore, perhaps, pass at small prices into that to which they are worth so much.

The *Edmundsbury Shrine* (p. 211, Auc. Cat.). Four panel-paintings, taken from its door: good enough, but of no great consequence, except to authenticate likenesses, &c. The heads are indeed very life-like. Among other large works relating to English history is—1st, *Henry VIII. and his Children* (p. 202, Auc. Cat.), half domestic, half allegorical, a king and a heathen god, prince and personifications, in the same saloon; Henry enthroned, delivers the sceptre to his son Edward; Philip, Mary, and Mars form a group on the right; Elizabeth, Peace, and Plenty (said to be portraits of two real gentlewomen), another on the left. Some verses in gold, but not at all golden verses, adorn the frame; Walpole imputes them to Queen Bess herself, for whom they are bad enough, though far too modest—ns, after praising her father, brother, and sister, they only endow her with the "virtues of the three," i. e. of a lustful tyrant, a superstitious imbecile, and a blood-boltered bigotess. Underneath is the separate couplet:—

The Queen to Walsingham this tablet sento,  
Marks of her people's and her own contente.

The picture itself, full of minute work, has a rich brocade effect, but the painter's hand was busier on than his soul. His style is thereby distinguished from Holbein's, for whose it might else be mistaken. 2nd, *Charles Brandon and Mary Tudor* (p. 217, Auc. Cat.). The beautiful Queen of France leaves us in no wonder that Louis XII. died through excess of devotion to her, and that Suffolk should have risked death too by marrying her. Our sole wonder is, how sweet and pure and gentle a countenance should ever have been cast in the same matrix with that of her brother, the most embruted human head seen in a coin since the days of Nero. Brandon looks much more akin to Henry, and seems as if he could drop off the head, which bows so meekly towards him. Solid workmanship, yet refined in the spirit of her loveliness who gives the picture all its charm. 3rd, *Duchess of Suffolk and Husband* (p. 198, Auc. Cat.). She was mother to Lady Jane Gray, and he was Adrian Stoke, her master of horse, and second spouse. "What!" cried Elizabeth, "has she married her horse-keeper!" Burleigh made a bow, and replied, "Yes, Madam, and she says your Majesty would like to do so too." Leicester was her own horse-keeper, as the acrimonious Queen of Old Maids termed it. *De Heere* painted, and Walpole praises

this picture; to us it seemed hard, flat, and colourless, though with some individuality.

The two *Missals* rank next. That named after *Raphael* is a small book, about three inches long, by two and a half broad, and one thick. It is bound, so to say, in two large oval cornelians, of an uniform pale red tone, which take up almost the whole sides of the cover, and leave only its corners to be filled, as well as the back, with rubies and turquoise; a large garnet (i. e. of glass) forms the clasp. Each cornelian presents an intaglio: one, the Virgin and Child enthroned between St. Barbara and St. Catherine; the other, St. Francis receiving the *stigmata* from Christ on the Cross, erroneously called a "Crucifixion." Five cords from the five wounds convey their miraculous resemblances downward to like places on the kneeling visionary's figure; another saint kneels *vis-à-vis*. These gravings did not strike us as exquisite. The contents are written in imitation of common print, like what we here use; with illuminated capitals and horizontal bars filling up the unoccupied ends of the lines. For the pictures, they seem to us as much by *Raphael* the painter as *Raphael* the archangel: indeed, we doubt if one of them proceeded from his immediate scholars, or even all of them from his school. Some have a mixed Roman and Flemish character, to wit, the Crucifixion: some appear quite Italian. St. John receiving the blissful sunstroke of Inspiration is admirable for all good qualities—expression, colour, design, composition, landscape, and manual treatment. St. Matthew is very good, and the Annunciation to the Shepherds, in which latter an angel relieved on yellow has a splendid effect, like that of *Correggio's* celestial messenger. The Trinity is well designed, but yet constrained. We should say that most of the pictures were ill-executed; various have, no doubt, suffered much at the hands of Time, and more at those of repairers. This missal was bought by Walpole from Dr. Mead's collection, 1755; how it came there from that of Queen Claude perhaps she herself could not, though a bright Intelligence, discover. It is said to have been executed for the wife of Francis I., and once possessed by the father of *Thuanus*. We care little about pedigrees—except the pedigrees which count but one step, viz. when works are the offspring of genius. Nevertheless, we shall give what we can get without trouble. *Giulio Clovio's Book of Psalms* (p. 158, Auc. Cat.). It is a thick duodecimo, not remarkable for exterior costliness, and written in a fine plain round text-hand, with illuminated capitals. At the end 300 leaves are wanting. This book was painted, as an epigraph on one of the pictures implies, in MDXXXVII., for a prince of Anjou; belonged afterwards to Lord Arundel, and then to the Earl of Oxford, who left it to his daughter, the Duchess of Portland, at whose sale Horace Walpole got it, paying 169*l.* There are 21 pictures. Horace naturally calls his own possession "the finest specimen extant of illumination;" yet he was candid and unprejudiced as any collector could be. Most persons would perhaps think with him. Clovio beyond doubt is, in general esteem, the greatest of Illuminators; but nothing we have ever ourselves seen by his hand, between Strawberry-Hill and the Vatican, has convinced us he merits that name. His works, altogether, want the one thing indispensable to superior art—expression, sentiment,—not exclusively pathetic or romantic, but poetic, feeling: without this, works however good, cannot rise above refined artifice. Here are, indeed, exquisite landscapes, touched by the Poussin of *Lilliput*; here are classic air and costume, a deal too classic—St. Paul did not fold his robe like *Ciceron*, nor the Apostles take attitudes like *Imperators*. The drawing is clever for illuminations, though always stiff, mannered, and more akin to *Giulio Romano's* own impure style than his *Raphael*esque. The colouring harsh and cold. We preferred the borders done in grisaille and golden-bronze arabesques of elegant design, where expression was superfluous, to the pictures themselves, save their landscapes. But, upon the whole, give us a primitive Italian or Flemish illuminator, with all his uncouthness and imperfect mechanism, rather than the heartless, most classical Clovio! We would not exchange even the illuminated *Froissart* of the British Museum, feebly drawn, and whimsically coloured, though its pictures be, but full of vivid forms, whose every trait speaks to you like *Argus's*, as with an eye, whose quietest attitude

moves your heart, and whose every gesture stirs up the spirit within you—we would not exchange that semi-barbarous emanation of beautiful, simple feeling for a dozen *Clovio* master-works, had they all the pictorial merits except this!

#### FOREIGN CORRESPONDENCE.

##### MR. FELLOWS' RESEARCHES IN LYCIA.

Malta, March 19, 1842, Lazaretto.

As many of our friends in common are interested in what little is yet known of the ancient Lycia, I shall spend a morning of my quarantine in writing to you of what I have been doing this winter at Xanthus. I have not again to tell of finding cities, but have confined myself to the detail of the ruins of one, the ancient capital, called Arina by its first inhabitants, and afterwards by the Greeks, from the colour and consequent name of the river on which it stood, Xanthus. I pointed this out to the British Museum as a mine of wealth for the antiquary, and it has been my good fortune to open and work it for that national institution. I have had many unforeseen difficulties to contend with, but am amply repaid for my zeal in visiting the country for a third time, and spending my winter in a tent. My first object, on arriving, was to employ the men to turn over the upper portion of the inscribed obelisk, which upon its downward side I supposed would contain the commencement, and probably the bilingual, in the Lycian language, of the twelve lines of Greek which follow upon the standing portion of the monument. This fragment was, no doubt, split off by an earthquake: it weighs, probably, two tons. I need not say that I was delighted to find the inscription I anticipated, and in as perfect a state of preservation as if just cut. The monument, from the circumstance of its giving us a date for the existence of the city, and as being unique in point of length and date of an historical inscription, and that, too, in a language hitherto unknown, I do not think I can too highly appreciate. I have collated my published copy, and, am glad to say, find but very few errors in the Lycian portion; in the Greek I profess my former inability to copy correctly. I have now re-copied the whole, noticing even the flaws in the stone, and have also taken paper casts of the whole surface: these combined, will be as good as the stone itself, which, from its weight, is immovable. The inscription has 237 lines in the Lycian character, and 12 in the Greek. I am glad to say, that the correctness of my friend Mr. Daniel Sharpe's alphabet, is borne out by other inscriptions bilingual with the Greek, of which I have copies. These will assist us with additional words. One pleasing fact I add, which confirms the purport of this inscription, as well as the account given by Herodotus, which are beautifully borne out by all we discern here. The country, you will remember, was occupied by the two people, the Troeans and the Trameis; the exact boundary was not known, except that Troons (Tlos) was the capital of the former, and their king, Pandarus, was worshipped at Pinara. Now few miles below Pinara, and perhaps five miles above Xanthus, is an ancient Cyclopean wall, with towers, many miles in extent, running directly across the valley of the Xanthus, and up into the mountains. Had the historian wished to draw a line between these two people, it would have been over this very spot.

I must now tell of works of art, which are safely cased up, and will, ere long, be better judged of when displayed in the British Museum; but you will like to know whence they came, and under what circumstances they were found. Those of the earlier date—the most curious, and, in many points, the most beautiful in art—are of Persian sculpture, cut in the marble of the country, but some are in such excellent preservation, that the teeth, muscles, and even veins of the peculiar horse of Persia are distinctly made out. These were found built as material into the wall of the Acropolis, the site of the city of the earliest people. The principal subject is a procession of chariots and horses. Of this frieze I have found about thirteen feet only. Other subjects mythological—a sphinx, fighting animals, and game—are of the same date. Two statues of this age, although mutilated, are among my most valued treasures. The next age are the sculptures representing the Homeric legend of the daughters of King Pandarus and the Harpies; these you have a good idea of in my 'Lycia,'

\* Henry's figure is almost as tall.

from the skilful drawings of my young friend, Mr. George Scharf. He saw them at the height of twenty feet above him. The detail, on closer examination, increases greatly their interest. The remains of colours—blue and red—are visible in many parts, and the female head-dresses have been ornamented with metal pins. These sculptures, as well as all of which I am about to speak, are of a marble precisely similar to the Parian. The next works are of a later date, and decidedly of the best age of Grecian art. From the internal evidence of the sculpture, I fancy a date will be assigned to them about 450 to 500 years before our era; for I observe conceptions in composition which it is difficult to suppose could have arisen in different minds, and these parallelisms are in the marbles of the Parthenon. The carrying out these ideas is the more simple, and therefore, I conclude, earlier, in the Xanthian marbles. All the marbles of which I am about to write, were found around some massive foundations upon a cliff: two pieces of sculpture only were visible among the bushes on my former visits, but these led me to seek for more, and of the result you will judge. I must remark, that from the high state of preservation of such pieces as have fallen in protected situations, as well as the broken fragments lying with them, and the metal ties still adhering to the lead which had been run in with them, all lead me to suppose that the destruction of the temples was during their glory, and by the power of earthquakes, and certainly not the gradual decay by time. I sought, as history directed me, for symptoms of fire, but of it I found no traces. A circumstance which greatly contributed to the high preservation of some of these stones, is their having, in their fall, broken in the tops of two cisterns, one on either side of the temple. The original top of the cistern, with some little earth, we naturally found at the bottom, the rest entirely filled up with the ruins of the temple, and covered with stones of fifteen to twenty tons weight. Of the finest frieze, which is three feet three inches deep, I have about sixty feet equal to any specimens of art known to exist. The subject is the battle with the Amazons. I can say no more of this, and do not anticipate a difference of opinion when they are seen in England. The next, which is a frieze two feet deep, is probably of the same date: of it there is eighty feet. This is in high relief. The subject, I feel sure, is the conquest of the city by Harpagus. As the necessary disproportion, when introduced in a frieze, of the man and horse, is criticized in the Parthenon marbles, so may be the towers and walls of the city in this, as compared with the people defending them. But here criticism must end. The execution is exquisite; the subject is full of detail and high interest. Women are seen in attitudes of despair upon the walls, amidst men hurling down stones upon the besiegers; some scaling the walls with ladders, others pillaging the city. The frieze is long, and varied in subject; the chief part are fighting groups, armed with spears, bows, slings, and shields; others led on by guides, or spies: one has a female, apparently persuading a warrior to return. Prisoners are led captive before a Persian king, seated upon a throne, which is shaded by an umbrella. The detail of costume and arms in this frieze, which has been coloured, will be highly valued. Of this date I have found about twelve statues; several with the emblems of Venus,—the dove, dolphin, &c. &c. all are of great value, but some much mutilated. The heads are almost all wanting. I have several cases of architectural fragments, which will have their admirers. The next in age are part of two friezes, spirited, but not highly finished. The one is a hunting scene, twenty-one feet, and the other a battle, sixteen feet. The last—for I do not mention portions of pediments, tombs, and fragments—is a frieze of a later date, probably the age of Alexander. It is a procession, carrying offerings to sacrifice: there is a sketch of one portion in my 'Lycia.'

Of this I have forty-two feet, tolerably executed, and in good preservation: interesting from the detail of the offerings. These objects are independent of the beautiful tomb, and other monuments, which it was the object of the Expedition to remove. The appearance of the ruins of Xanthus to the traveller is almost unchanged, as the whole of the sculptures have been hitherto invisible and unknown. While at Xanthus, I received a visit from Herr August Schönbrun, one of the

indefatigable travellers sent out by the Prussian government. He tells me of the wall across the country, and that the obelisk near Cadyanda, to which, in my 'Lycia,' I drew attention, is but small, and the inscription which it once contained, in the Lycian language, is totally illegible. The probable site for ruins, also pointed out by me in the Plain of Cassabá, and which, on my return to England in 1840, I found marked by M. Texier as the ancient Tlos, are found by him to be Arma. My friend, the Rev. E. Daniell, has also found, at Hooraku, which I suggested might be the ancient Massicytus, inscriptions giving its name Araxa. I feel somewhat proud of having been the first to call attention to this country, and in having roused such able assistance as I now leave in it. Mr. E. Forbes has, for the last year, been examining its Natural History, and is now travelling with Mr. Daniell. I hear that the geology produces some highly interesting features. In fact, for its present state alone, I know no country so interesting and beautiful for the traveller. Of its former interest in history I leave the works of art and inscriptions to speak, and Homer and Herodotus to tell. With the Turks I have necessarily had much more business than on my former travels, and I find them, in point of law, arbitration, and justice, fully equal to the high moral character I have before given them.

CHARLES FELLOWS.

#### OUR WEEKLY GOSSIP.

Fresco-painting is just now the all-engrossing subject of speculation and hope among our artists. The Royal Commission has twice met, and Mr. Barry has submitted his views and feelings in reference to the decoration of the Houses of Parliament. Whatever may be the Report of the Commissioners, good must result from the inquiry. The enthusiasm it has awakened cannot subside into indifference—the knowledge which has been diffused will not be forgotten. We have already half-a-dozen works on our table with reference to fresco painting; and Mr. Haydon, Mr. Parris, and Mr. Severn have lately favoured their brother artists with their hopes and experiences. We this day publish at length Mr. Severn's lecture, delivered before the Institute of British Architects, because no English artist can be better informed on the subject. Some twenty or more years since, Mr. Severn won the gold medal at the Royal Academy. Shortly after, he generously laid aside all considerations of personal interest, that he might accompany his friend, John Keats, to Italy; and he remained with the young poet, a devoted, self-sacrificing friend, till his death. Mr. Severn has ever since resided at Rome—his whole artistic life has been passed there—he was there, we believe, when Overbeck, Cornelius, and others who have since won for themselves a European fame, were engaged in their first attempt to revive the art, by painting in fresco the villa of the Chevalier Bartholdy—he must be, therefore, intimately acquainted, not only with the greatest works of the greatest masters in fresco, but with the whole history of the late revival of the art.

The subscription list to the London Art-Union closed on the 31st ult., and the amount subscribed will fall little short, it is believed, of ten thousand pounds! The allotment of the prizes is to take place at Drury Lane Theatre, on the 26th inst. The prize offered by the Society, for an emblematical Device, has been adjudged to Mr. F. R. Pickersgill. The subscription to the Dublin Art-Union exceeds 3,000!'

The Council of the government School of Design has resolved to add to the Institution, a class for the education of females, and has selected Mrs. McLan to preside over it.

We mentioned a fortnight since that considerable changes in the arrangement of the pictures at Hampton Court have been made: that many which were hidden in darkness, or by unfavourable positions, have been rendered visible. We now understand that the Commissioners of Woods, with a view of still further facilitating the means of reference, have directed that each picture shall be numbered, as is the case in all other large collections. This measure was peculiarly wanted here, where, in some cases there are several pictures by the same master, hung in the same room.

M. Visconti has been selected to execute the monument to Napoleon, in the church of the Hôtel des Invalides. The design originally submitted by M. Visconti, was described at the time in the *Athenæum* (No. 730), but as all then exhibited were rejected, we suppose he has since prepared another, more agreeable to the taste of the arbitrators, or more reasonable in its demands on the treasury. Ten gold medals, of the value of 1,000 fr. each, are to be struck at the Mint for the ten architects whose plans were most favourably noticed by the committee appointed to report on the subject. M. Marochetti, as our readers will recollect, is charged with the execution of the equestrian statue in the Cour d'Honneur of the Invalides.

A Zoological Society has just been formed at Berlin, under the presidency of the distinguished Humboldt; and a Zoological Garden is to be forthcoming established at the south end of the Park. The King of Prussia has signified his approbation, by granting to the Society all the animals which were kept in the island of Peacock, near Berlin, and has subduced his treasurer to advance about 360,000 fr. without interest, repayable by ten equal yearly instalments.

Our musical and dramatic chronicle for the last seven days has been more than usually full; hence, we are obliged to compress into a very few lines subjects of some interest. The first is the appearance of Mdlle. Plessy at the French Theatre, of whose increased attractions we shall have more to say on a future occasion. The second was a very good Quartet Concert (the fourth of the series); an interesting revival in this was a sweet old pianoforte quartet by Dussek; this, however, suffered under the energetic finger of Mr. Potter; in John Cramer's hands it would have been a most pleasant piece of melodic grace. The third matter of note is the poverty of the Opera, which, however, is to cease to-night with the appearance of Madame Persiani and the Ronconi, in the 'Lucia.'

There is every reasonable probability that a Bill for extending the term of Copyright will, at last, be allowed to pass into a law. We are not sure that we see all the consequences of the proposed alteration, nor is it quite certain that the law-makers themselves are much better informed, for the new law was improvised at the moment by Mr. Macaulay and Sir Robert Peel. The Bill brought in by Lord Mahon, who has paid great attention to the subject, proposed that copyright should hereafter continue for the author's life, and twenty-five years longer. Mr. Macaulay, strange to say, after his last year's speech, *concurred* in the objects of the proposed measure, but thought they would be better accomplished by granting protection for the author's life, or for forty-two years, whichever should be the longer term. Sir Robert Peel declared in favour of Mr. Macaulay's amendment, but proposed to add an additional seven years, in case the author should survive the forty-two years; and Mr. Macaulay's proposition, with Sir Robert Peel's amendment, was carried. One argument strongly enforced by Mr. Macaulay was, "that it would be better even for the bookseller that a book should have at least forty-two years, scarcely ever over fifty years' copyright, than that he should deal in a book enjoying that right for twenty-eight years, and fluctuating between that and from eighty to ninety years." Now, it appears to us, that this argument is of force only so far as it is applied to "a book," but that it is the reverse of true with reference to an author's *collected works*,—for example, Wordsworth's earlier poems were published about 1798, and he has at this moment a new work in the press, so that no complete edition of "Wordsworth's Poems" can be published, except by the author or his assigns, for a period of "from eighty to ninety years," possibly a hundred, from the date of the first publication—that is to say, a bookseller may, after forty-two or forty-nine years, publish an edition of particular Poems, but from 1793 to 1877, Mr. Wordsworth or his assigns only would be at liberty to publish a collected edition of "Wordsworth's Poems." Again, Campbell's 'Pleasures of Hope' was published before 1800, and we are happy to know, that the Poet is in good health, and about to start on a continental trip, the fruits of which may be given to the public: here again, then, the copyright of 'The Poetical Works of Thomas Campbell' will trench on the much dreaded

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"eighty or ninety years." This would have been equally true of the collected works of Gibbon, of Hume, of Pope, of Dryden, and of fifty others. Be it understood, that we do not object to the proposed amendment, but simply state, that, according to Lord Mahon's Bill, the public would have had the benefit, such as it is, of competition twenty-five years after an author's death, whereas, now, they must in many cases wait for forty years.

With reference to a subject intimately connected with the law of copyright, some very powerful objections have been put forth by Messrs. Longman and Murray against the law of 1814, which permits the importation of *single copies* of foreign editions of modern English books. It is obviously true, that to whatever extent copies of such foreign editions be introduced into this country, it is an injury to British authors, publishers, printers, paper-makers, &c., and contrary to the principle acknowledged by the legislature, when it agreed to an international copyright treaty. It is asked, by those who have never considered the practical working of the system, what harm can arise from allowing a traveller to bring with him a single copy for his own use? Such persons do not remember, that hundreds, and, during the summer, thousands of persons visit the Continent in a single week, and will be startled to hear, that it has been ascertained that 1,200 sets of various works of one author were brought into one port (not London) by passengers from the continent within a few recent months. Foreign editions, indeed, as we have repeatedly stated, are printed avowedly for the supply of the London market, the foreign demand being far too limited to repay the cost; and this legalized importation serves as an effectual protection to the smuggler, who can always allege that the copies in his possession were obtained from private parties, who brought them over for their own use; and it is impossible to disprove the assertion. After all, too, it should be remembered, that the permission is merely a boon conferred on the wealthier classes, who alone travel on the continent, and can alone, therefore, benefit by the privilege—a privilege granted at the expense of those who have done most to extend the literary glory of the country, and who, therefore, best deserve protection; for it is works of merit only, whether of research or imagination, which are reprinted abroad—the works of Scott, Byron, Southey, Wordsworth, Campbell, Moore, Bulwer, Dickens, Hallam, Lingard, and others of like fame.

#### BRITISH INSTITUTION, PALL MALL.

The GALLERIES for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is open DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.: Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE EIGHTH ANNUAL EXHIBITION of the NEW SOCIETY of PAINTERS in WATER COLOURS WILL OPEN on MONDAY, the 18th Inst., at their GALLERY, 33, PALL MALL.

JAMES FAHEY, Sec.

#### DIORAMA, REGENT'S PARK.

THE TWO PICTURES, now exhibiting, represent THE VILLAGE OF ALAGNA, in Piedmont, destroyed by an Avalanche, painted by M. BOUTON; and THE SHRINE OF THE NATIVITY, at Bethlehem, painted by M. RENOUX, from a Sketch made on the spot by D. ROBERTS, R.A. 1825. Both Pictures exhibit various effects of light and shade. Open from Ten till Five.

#### SCIENTIFIC AND LITERARY

ASTRONOMICAL SOCIETY.—*March 11.*—F. Baily, Esq., V.P., in the chair.—A. Wrigley, Esq., B.A., and M. Noble, Esq., were elected Fellows. The following communications were read:—*"On an instrument adapted for observing Right Ascensions and Declinations of Stars independently of time,"* by M. Wettinger. Communicated, with a Letter of Description, to Sir J. F. W. Herschel, Bart., by Capt. Hall.—A Letter from Professor Henderson, "On the Determination of the Parallax of *Centauri*, by recent Observations made by Mr. Maclear at the Cape of Good Hope."—*"Positions of 78 Fixed Stars contained in the A. S. C., represented by Mr. Baily as not determined with sufficient accuracy, deduced from Observations made with the Meridian Circle of the Observatory of Kremsmünster,"* by M. Köller, Director of the Observatory.—*"Observations of Falling Stars made at Hereford on the night of Nov. 12, 1841,"* by H. Lawson, Esq.—*"A List of Falling Stars observed Nov. 12, 1841, at St. Helena,"* by J. H. Leffroy, Esq., R.A., Director of the Magnetic Observatory at Longwood.—*"Path of the Moon's Shadow over the Southern Part of France, the North of Italy, and*

part of Germany, during the Total Eclipse of the Sun on July 7, 1842 (July 8, *Civil Time*),

by Lieut. W. S. Stratford, R.N. During the total eclipse of the sun on July 7, 1842, the moon's shadow will pass over Spain, the south of France, the north of Italy, and part of Germany; and it may induce travellers and others in those countries to prepare for the observation of this important phenomenon, if the means of so doing be furnished. A table has, therefore, been computed, to enable them to trace the path of the moon's shadow on a large scale, and with very considerable accuracy, which may be had, on application, at the Society's rooms. Those persons who wish for more detailed information regarding the circumstances and phenomena of solar eclipses, will be amply gratified by consulting *A Memoir relative to the Annular Eclipse of the Sun, which will happen on Sept. 7, 1820*, by F. Baily (London, 1818); the works therein referred to, and a paper by the same author, in the tenth volume of the *Memoirs of the Royal Astronomical Society*, "On a remarkable Phenomenon that occurs in Total and Annular Eclipses of the Sun." (*Athen. No. 451.*) The following is an extract from an article in *Silliman's Journal*, for January, 1842, just arrived from America, "On the Solar Eclipse of July 8, 1842," (*civil reckoning*), from which the following is extracted, and merits particular attention:—*"As the approaching eclipse will excite great interest throughout Europe, and especially in those places where it will be total, it is earnestly hoped that particular attention will be paid by those favourably situated, and in possession of suitable instruments, to the determination of the correctness of a recent suggestion, that the irregularities so frequently noticed at the second and third contacts of nearly central eclipses, and at all the contacts of the transits of *Venus*, may be seen or not at the pleasure of the observer, according as the colour of the dark glass he applies to his telescope is red or green. The irregularities, as seen by many, have been minutely described by Francis Baily, Esq., of London, in an article in the tenth volume of the *Memoirs of the Astronomical Society*, although it particularly relates to the appearances, observed by himself, in the south part of Scotland, during the eclipse of May 15th, 1836, which was annular there. Many of the appearances described by Mr. Baily were seen through a red glass at the second and third contacts of the eclipse of Feb. 12, 1831, which was annular in the south-eastern part of this State. Shortly afterwards, however, it having been ascertained that a double screen, composed of one light red and one light green glass, would not only render the light of the sun very pleasant to the eye, but would far better define the limbs, and would sometimes even enable me to see a small spot, that was invisible through the dark red alone, a screen of that kind was adapted to the telescope, and was used for the partial eclipses of 1832 and 1836, and those that were central in 1834 and 1838. Through this screen no one of the irregularities described by Mr. Baily has ever been perceived, although carefully looked for. Indeed, so remarkable was the difference between the observed and expected appearances of the sun's limbs at the second and third contacts at Beauport, S. C. on Nov. 30th, 1834, that even then a suspicion was excited that the entire absence of all distortion or irregularity in the cusps, just before and after the total obscuration, was to be attributed to the colour of the screen, especially since other observers in the vicinity of Beauport saw through red screens many or most of the usual phenomena. This suspicion was strengthened by the following observations made by Mr. Maclear at the Cape of Good Hope. Positions of 78 Fixed Stars contained in the A. S. C., represented by Mr. Baily as not determined with sufficient accuracy, deduced from Observations made with the Meridian Circle of the Observatory of Kremsmünster,"* by M. Köller, Director of the Observatory.—*"Observations of Falling Stars made at Hereford on the night of Nov. 12, 1841,"* by H. Lawson, Esq.—*"A List of Falling Stars observed Nov. 12, 1841, at St. Helena,"* by J. H. Leffroy, Esq., R.A., Director of the Magnetic Observatory at Longwood.—*"Path of the Moon's Shadow over*

former, though none was visible through the green screen of the latter instrument. At Washington, where the eclipse was nearly central, no distortion of the limb of the moon could be seen through the double screen above mentioned, and the cusps of the sun, just before and after the ring, were as pointed as needles. The Committee of the Philosophical Society of Philadelphia, in their report on this eclipse, say, "This suggestion is one of great importance, as it seems to furnish evidence of the existence of a lunar atmosphere, through which, as through our own, the red rays have the greatest penetrative power. It also leads to new views concerning the cause of the remarkable appearances of the heads of light and the dark lines frequently noticed; since it shows that their appearance may be completely modified by a change in the colour, and, consequently, in the absorbing power of the screen glass through which they are observed." It is believed that on another account will this suggestion, if well founded, be of great importance, viz. in its obvious tendency to diminish, if not wholly remove, the discrepancies not unfrequently found in the best observations on solar eclipses and transits of *Venus*, and which, with regard to the latter in 1761 and 1769, were so great as materially to diminish the value of this method of determining the distance between the earth and the sun."—A letter from Professor Hansen, dated March 1, 1842, in acknowledgment of the communication announcing the award of the Society's Gold Medal.

ASHMOLEAN SOCIETY.—*Oxford, Feb. 26.*—The President, the Rev. Dr. Cramer, in the chair.—The Secretary, Mr. Bigge, read a paper "On the balance of preservation and destruction in the Animal Kingdom."—He commenced with a brief review of the proportionate amount of animal life in the various zoological zones of the earth, showing how the balance of numbers is constantly maintained by ever varying means. He then gave instances of partial derangements in the relative numbers of animals caused by man, and the readjustment of the balance by the operations of nature, and pointed out the frequent occasions, where a spirit of indiscriminate destruction has led to the extermination of animals, whose beneficial uses were not justly appreciated. Thus Mr. Yarrell, in his history of British Birds, mentions the remarkable fact, that in some large farms in Devonshire, when the rooks had been destroyed from their supposed hostility to the young crops, the caterpillars, and other insects that feed on vegetable substances, increased to such an extent, and ruined the crops so utterly for three successive years, that the farmers were obliged to import rooks in order to restore their farms. He then alluded to the circumstance, that insects which are hurtful in their larva state, are frequently beneficial in some stage or other of their transformation, and that the good in general overbalances the mischief caused by them. An extraordinary increase in the number of any variety of animal, is generally accompanied with a corresponding increase of the animal whose province is to check its numbers; thus, in 1814 and 1815, the swarms of field mice in the Forest of Dean, which threatened at one time to destroy all the young trees, were followed by swarms of hawks, owls, weasels, and magpies, and ultimately the mice turned upon and destroyed each other. Sometimes, however, the means of readjusting the balance are not within reach. Thus, in the island of Mauritius the introduction of rats from the ships of the early Dutch settlers, almost led to the abandonment of the colony, as, from the distance of the island from the mainland, no influx of the natural enemies of the rat could take place. In 1826 the governor of the island offered a reward for rats' tails, and about 800,000 tails have been annually brought in; fire, as well as other means of destroying them, have also been adopted, but no artificial checks appear to be so efficacious as those provided by nature. There is no instance of the extermination of a single species of animal excepting the Dodo. Mr. Bigge concluded the paper with pointing out, that amidst the great variations in the relative numbers of animals, the general result is, the preservation of each species in sufficient force; that wherever the balance is disturbed, adequate means are provided by nature to readjust it; and that it is our duty, as well as our

interest, to study carefully the habits of animals supposed to be noxious, lest in our indiscriminate zeal to suppress them, we should abuse our power over the inferior races, and inadvertently disturb the general harmony of the animal system.

Dr. Buckland then called the attention of the Society to the utility of the Parasitic insect, which had not been alluded to Mr. Bigge, the absence of which he described as being detrimental to the creatures to which they attach themselves. It is probable that each species of the larger animals has its peculiar parasite, which has its peculiar functions to discharge in connexion with the larger animal, and which, if transferred to an animal of a different class, invariably dies.

The Rev. R. Hussey exhibited some preserved fruit from the neighbourhood of Odessa, supposed to correspond with that mentioned by Herodotus as the produce of that district in his time; cf. Lib. IV. c. 23. Herodotus says, in speaking of the Argippæi, "that they subsist upon the fruit of a tree called Ponticum. It is about the size of a fig-tree, and the fruit as large as a bean, with a hard kernel. When the fruit is ripe, they squeeze the juice through a cloth, and drink it either alone or mixed with milk. It is dark-coloured, and thick, and their name for it is *ασχύν*. The pulp which remains is formed into cakes, which are likewise an article of subsistence." The preserved fruit has much the flavour of the tamarind, without its peculiar sharpness, and the kernel is hard, resembling in substance that of a date. The modern name for it is kizil, and it is used in the present day exactly in the manner which Herodotus describes. Dr. Triten, who procured the fruit from Odessa, described the tree as a branching shrub, not unlike a gooseberry bush, but he was not acquainted with its botanical name.

March 7.—Professor Daubeny exhibited a specimen of Mr. Daniel's New Patent Manure, which is stated by the inventor to consist of carbonate of ammonia, sawdust and bituminous matter. As the materials from which this new kind of fertilizer is drawn appear to consist of inorganic matter exclusively, Dr. Daubeny pointed out its discovery as an instance, amongst many others, of the means which nature has placed within our reach for increasing the amount of vegetable produce proportionately to the increase of mankind, and so maintaining the necessary ratio between subsistence and an increasing population. In a purely pastoral or agricultural community it might be unnecessary to have recourse to any other fertilizing substances than those which the manure of animals affords, but, in a highly advanced condition of society, in consequence of the large amount of produce consumed by the inhabitants of the great towns, it becomes necessary to seek for new materials to supply the loss which the soil of the country sustains. Thus bone dust is procured from South America in such quantities, that it is computed, on the calculation that each head of cattle supplies bony matter equal to 84 lbs. in weight, that not less than one million two hundred thousand oxen are slaughtered annually in that country for the supply of bone manure to England alone. Guano, or the dung of sea-birds, is likewise an extensive article of importation for the same purpose, but as both these sources will fail in proportion as the several countries become more peopled, it is fortunate that we may find substitutes for them in inorganic substances. Such is the nitrate of soda, so much used of late; such is the new manure invented by Mr. Daniel; and it may be confidently predicted, that by the discovery of such agents, agriculture will be enabled to keep pace with the increase of population, if the latter be not stimulated by unwise regulations; and that as animal life increases in a direct ratio to the amount of subsistence, so the nutritious effects of animal manure, by giving greater energy and vigour to the organs of plants, will cause them to draw more abundantly from the atmosphere, and thereby force a proportionately larger quantity of them into existence. Dr. Buckland thought that an important principle, respecting stimulating manures, had been brought forward, viz. that a plant, under their action, draws more freely from the atmosphere. In addition to the increase of human manure with population, the quantity of carbon given out by animals, and left to be absorbed by plants, is proportionately increased.

He further adverted to the discrimination necessary to be exercised in restoring artificially land that has been exhausted, and instanced a case furnished by Professor Johnstone, of Durham, of certain pastures in Cheshire, which had become exhausted of their phosphate of lime by its being absorbed into the cheese made with the milk of the cattle fed there, and which were restored by a top-dressing of bone manure.

INSTITUTION OF CIVIL ENGINEERS.—March 22.—Mr. Field, V.P., in the chair. A paper by Prof. Moseley was read, giving the results of a trial of his "Constant Indicator" upon the Cornish engine at the East London Water-works. The Professor described the construction of the instrument, which was exhibited. (A full description, with diagram, was given in our report of proceedings of Brit. Ass., No. 722.) The number of strokes made by the engine during the trial was 232,617; during that period the coal consumed was accurately ascertained, and the result was stated to display a remarkable coincidence with Mr. Wicksteed's experiments previously made on the same engine. The instrument is about to be attached to the engines of the Great Western steamer on her next voyage to New York, and to be tried upon a locomotive engine.—A paper by Prof. Gordon was then read. It described the Turbine of Fourneyron, as compared with water-wheels of the ordinary construction. (See abstract of Prof. Gordon's paper, read at Brit. Ass. *Athen.* No. 677.) In the discussion which ensued, several instances were mentioned of their advantageous application. A model of a turbine, which is about to be placed in the Museum of Economic Geology, and a model by Mr. Rennie, of the turbines at St. Maur and Corbeil, were exhibited.

CHEMICAL SOCIETY.—March 30.—Anniversary Meeting. The occasion of the first anniversary meeting enabled the Council to refer to the satisfactory progress which has been made during the last year in establishing and organizing the Society. The rapid improvement and expansion of chemical science which distinguishes the present time, with the extension of its useful application to agriculture, to physiology, and in so many other directions, excited the originators of the Chemical Society to assist in the impulse which their science had received; while the increasing public interest in chemical information, and the consequent multiplication of chemical inquirers, led them to anticipate the support of a class sufficiently numerous to form the basis of a society, which should insure to the chemists of this country the advantages of association and mutual co-operation. The result has not disappointed the anticipations of its projectors; the Chemical Society already containing a body of members sufficiently numerous to insure its stability, including nearly all the distinguished chemists of the country. The Society commenced, on the 30th of March last, with 77 members; since that time 50 members have been elected, making in all 127 members. It has published two Parts of its Memoirs and Proceedings, the first in June last, and the second lately, in February, containing fourteen entire papers, and full abstracts of thirteen more. The Council is fully sensible that the utility of the Society, and its reputation in the scientific world, will mainly depend upon its publications; and pressed upon members who have already contributed, the importance of continuing their support, and invites similar assistance from others. The best thanks of the Society are due to the contributors to its Transactions, particularly to those foreign chemists of great eminence who have lent their aid in this way, and evinced a friendly interest in the establishment of the Society, which is most gratefully acknowledged. It was also reported, that the Society had received several presents of books and interesting chemical and mineralogical specimens, and that the state of its funds was satisfactory. A body of laws and regulations, drawn up by the Council, was adopted, and the following gentlemen were then appointed Officers and Council for the ensuing year:—

President, Thomas Graham, Esq. Vice Presidents, Wm. Thomas Brando, Esq., John Thomas Cooper, Esq., Michael Faraday, Esq., Richard Phillips, Esq. Treasurer, Arthur Aikin, Esq. Secretaries, Robert Washington, Esq., George Fownes, Ph.D. Foreign Secretary, E. F. Teschemacher, Esq. Council, Dr. The Clark, Prof. J. F. Daniell, Dr. C. Daubeny, Thos. Everitt, Esq., W. R. Grove, Esq., F. N. Johnson, Esq.,

Prof. Jas. F. W. Johnston, George Lowe, Esq., Prof. W. B. Miller, Robert Porrett, Esq., Dr. G. O. Rees, Lieut.-Col. P. York.

HORTICULTURAL SOCIETY.—March 15.—R. W. Barchard, Esq., in the chair. From the Rev. J. Clowes there was a specimen of *Maxillaria Skinneri*, with three flowers, which measured nearly five inches across; they were of a beautiful pinkish white, with a rose labellum mottled with white; it appears to be of easy growth, requiring the same general treatment as other Guatemala Orchidaceæ: a large silver medal was awarded for it. Mr. J. Goode, gardener to Mr. Lawrence, exhibited a collection, among which was a specimen of the singular *Columna Schiediana*, with curious yellow flowers, spotted with brown; there was also a pretty yellow *Gompholobium*, *Maxillaria aromatica* blooming profusely, and *Aschynanthus maculatus* with fine scarlet heads of blossom: a Banksian medal was given for the three first mentioned. There was a box containing twelve handsome hybrid Amaryllises in full bloom, from Mr. J. Miller, gardener to Lady Mildmay: a Banksian medal was awarded. Messrs. Veitch and Son exhibited a new *Cycnoches*, like *maculatus*, and apparently only a variety of it; a pretty Begonia called *coccinea*, with almost vermilion-coloured flowers, and *Primula denticulata* with pale violet blossoms; it is a native of the Himalayas, and was recently introduced by the East India Company: a Banksian medal was awarded for these. From Mr. J. A. Henderson were *Pholidobolus carinatus* and *gracile*, and a specimen of the extraordinary *Coryanthes speciosa*, one of the most singular of Orchidaceæ: a certificate was awarded for it. Messrs. Rollinson and Sons exhibited *Vanda cristata* and a cut specimen of a pretty lilac *Bignonia*; the form is remarkable for the rich brown crests on its labellum, the ground colour being yellowish green; a certificate was given for it. From S. Rucker, Esq., there were cut specimens of *Dendrobium speciosum* and the beautiful *Phalaenopsis amabilis*; with these there was a plant of the rare *Chysis bracteosa*, with thick white flowers with a yellow labellum: a Knightian medal was awarded to this. Mr. J. Wells, gardener to W. Wells, Esq., sent some cut specimens of the white and scarlet Tree Rhododendron, and some beautiful hybrids between that species and *Cataphlebia*; some were of a delicate pink, and one was almost white; they were stated to be hardy at Redleaf: a Banksian medal was given. Mr. Riven sent a box of Roses, containing twenty-five varieties, chiefly tea-scented; the plants were forced in pits heated by Arnott's stoves; a Banksian medal was awarded for them.

LINEAN SOCIETY.—March 15.—Edward Forster, Esq., in the chair. A note was read from Mr. Solly, accompanying the exhibition of some microscopic objects which had been kept in a cabinet and had received a coating of varnish from the influence of the oil exhaled from the wood of the cabinet. A collection of plants from the Tyrol was announced as presented to the society. A paper was read on *Edgeworthia*, a new genus of plants of the order Myrsinaceæ, by H. Faulkner, M.D., superintendent of the Hon. East India Company's Botanic Garden at Saharunpore. This genus, of which the only species is *E. busifolia*, is one of the most characteristic forms of the vegetation of lower Afghanistan. It is found in company with *Dodonaea dioica*, *Olea lactoma*, and an undescribed species of Asclepiadaceous plants, a *Campelepis*. One of the most remarkable points in the structure of *Edgeworthia* consists in the style being protruded beyond the flower whilst in bud. This fact was pointed out to the author by Mr. Griffiths. Mr. Bowerbank exhibited a number of polypiferous animals in a living state, which he had that morning brought from Sheerness; among them was the *Bowerbankia*.

ENTOMOLOGICAL SOCIETY.—March 7.—W. W. Saunders, Esq., President, in the chair.—Mr. Bowerham exhibited some remarkable varieties of *Hippochia Janira*, and Mr. Hope a specimen of a new and very strong kind of silk from Mr. Strachan. A letter was read from Mr. Fortnum, containing numerous particulars relative to the entomology of Australia. The Rev. F. W. Hope read a memoir on the Coleoptera of China, with descriptions of numerous new species sent by Dr. Cantor from the Chinese Expedition to the Museum of the East India House. A

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paper was read by the President, containing descriptions of New Australian Chrysomelidae. Mr. Westwood exhibited specimens of *Uropoda vegetans*, which had been observed by thousands, on the surface of the ground in a cucumber-frame, as well as upon the plants; numbers of which had also fixed themselves on a beetle, which had been introduced into the frame. He also read descriptions of some new exotic genera belonging to the family of the sacred beetles. A memoir on the genus *Hyleus*, with descriptions of several undescribed British species, by Mr. F. Smith, and some notes by Mr. Thwaites, on the economy of the same genus of bees, were also read.

**SOCIETY OF ARTS.**—April 6.—W. Tooke, Esq., V.P. in the chair.—The first subject was Delbrück's process of Soldering, which was illustrated by specimens of the old and new method, and a portable apparatus was exhibited, to show the ease and rapidity of the operation. The process consists in uniting the parts to be joined by fusion of the metal at the points or lines of junction; so that the pieces when joined form one homogeneous mass, no part of which can be distinguished from the rest even by chemical analysis; this is accomplished by substituting hydrogen gas for fire, and a blow-pipe instead of the plumber's iron. The superior neatness and durability of the joints, and the absence of solder, were said to be of great importance in the construction of boilers for making acids, and for the concentration of saline solutions. Another application of the gas is that of heating soldering bits for timmen, zinc-workers, and others. A few seconds suffice to bring the iron thus heated to the desired temperature, and the workman can increase or diminish the heat at will, and is never obliged to change his iron, or suspend his work.—Priessnitz's system of Hydro-pathia was the next subject brought under consideration, and we cannot but think it was one that ought not to have occupied the time or attention of the Members.—A large silver medal was awarded to Mr. T. F. Warner, of St. Pancras, for an improved ruling-machine for engravers; and a silver Iris medal to Mr. J. Williams, for the manufacture of eel-skin ropes.—W. Blanchard, Esq., M. A. Claudet, F. K. Hewitt, Esq., E. C. Jones, Esq., W. J. Payne, Esq., W. W. Sleigh, Esq., M. Whiting, Esq., were elected Members; and Dr. Vannini, of Bologna, was elected a Corresponding Member.

#### MEETINGS FOR THE ENSUING WEEK.

TUES. Geographical Society, 3 p. m.  
TUES. Civil Engineers, 8.—Observations upon the Sections of Breaks in the River Taff, by Lieut.-Col. James...  
Remarks on the causes of accumulations of deposit in Sewers, &c., with Apparatus used for cleansing the Sewers in the Holborn and Finsbury divisions, by John Roe.—On Compressing Gas for Illumination, &c., by C. Denroche.  
Geological Society, 3 p. m.—Scientific Business.  
Metropolitans Society, 8.  
Medico-Botanical, 8.  
Literary Fund, 3.  
ROYAL SOCIETY, 3 p. m.  
Royal Society of Literature, 4.  
Society of Antiquaries, 8.  
ROYAL INSTITUTION, 3 p. m.—Mr. Faraday 'On the Conduction of Electricity in Lightning-rods.'  
Botanical Society, 8.

#### MUSIC AND THE DRAMA

**ANCIENT CONCERTS.**—Having stated plainly, in a former notice, the defects of conductorship which injure these Concerts, we need but generally observe,

that the Second Concert was marked by those

faults in execution, which could not but arise

from the ill-considered arrangements animadverted upon.

It is pleasanter to call attention to matter worthy of praise, which the *programme* contained. Its novelties (if the word be allowed) were all interesting. The first was Handel's glorious overture to 'Alceste'—with a slow minuet, almost as charming

as the well-known movement in his 'Ariadne,'—and

a march, colossal enough to add yet one more "amaranth to the master's brow"—the very march for a coronation procession! How the audience escaped

being stirred by a strain so noble, must be a mystery,

even to those familiar with the faces of the slumbering aristocracy who are brought to the Ancient Concerts.

In any other place, too, Gluck's chorus from 'Elenore e Paride' must have been *encored*,

for its full flowing grace and sweetness. The further

we advance in acquaintance with the works of this

composer, the more are we confirmed in our first

opinion that imperfect justice has been done to him

as a melodist. Critics are far too apt to write as if no German but Mozart could match the Italians in a *tune*: yet never did Jomelli, or the sweeter Paisello's self, conceive a strain more harmoniously enchanting than this: while the simplest artifices of instrumentation are so employed, as to give a freshness and piquancy captivating to the ear. Nothing can be more familiar than the *pizzicato* of violins—but how happily and cheerfully does their short lute-like chord here start the melody! On the other ancient pieces performed, it were superfluous to dwell; since most of them belonged to the stock of familiar things. The blot on the selection was the harmonized Irish melody; a spurious piece of prettiness, which ought not to have tempted so well judging a director as his Grace the Archbishop of York. Two more modern compositions laid under contribution, are not to be passed so laconically. The first was Cherubini's noble *Requiem*, the 'Graduale' and 'Dies ira' of which were given. There are few finer things in modern music: since that union of the solid and the picturesque is attained, which can only be brought about by a master in his art. Cherubini's admirable knowledge of orchestral effect, would have tempted nine out of every ten writers to forget the ecclesiastical in the dramatic character; whereas, it is not only episodically, in such a holy breathing as the 'Salva me,' that he is devotional, but throughout the whole of the vocal parts sustained by the long and busy *crescendo* of the instruments figuring the awe and terror of "the day of wrath." The exquisite clearness and transparency of the whole, too, must be dwelt upon, in a day when so many mistake the incomprehensible for the grand, and attempt to conceal want of power by an affectation of mystical complication. Seldom, however, has a work so noble, introduced under such high auspices, been so carelessly treated. The stringed instruments were coarse enough to make the composer turn in his grave; accustomed—sensitive old man that he was—to the brilliant delicacy of Parisian violins. The trombones, too, were no less *blatant*; and we must ask—with a score before us betraying no directions for *solo* parts,—by whose authority was the *graduale* sung in quartett, or the other portions, in which, to our ear, the dwindling down of the full choir produced an effect of patch-work and poverty, anything but felicitous? We have hardly a corner left for the 'Credo' from Hummel's Mass in D; yet it is too admirable to be forgotten. The combination of a perpetually-moving orchestral accompaniment, with masses of vocal harmony distinct and characteristic, but still indispensable to the entire effect of the design, has been hardly ever better accomplished. Here, again, too, as in the case of Cherubini's music, were we struck with a dignity of style so greatly superior to that of Mozart and Haydn, and other predecessors in this manner of mass-writing,—no mistaking here a 'Credo' for a carnival chorus; no possibility of arranging a 'Dies ira' to do duty as the operatic 'Qual orror!' We hope on a future day to be able to speak more fully of Catholic and Protestant service-music, their several limits and their requisitions, but must now close these few words on a very suggestive concert, by an enumeration of the singers who took part in it:—these were Madame Caradori Allan, Miss Birch, Miss Dolby, Messrs. Hobbs, Hawkins, Peck, Machin, and Phillips.

**PHILHARMONIC SOCIETY.**—There is no more ungracious task than to record the progress of decay—yet the critic must do this, who would make his experience profitable to the contractors for new undertakings. Rarely has mismanagement been more signally displayed, than in the programme and the performance of the *Second Philharmonic Concert*. As Spohr's new Symphony, mentioned in our last, was not ready—the directors seem most sapiently to have abandoned the idea of any other novelty; and hence treated us, not to one of the symphonies of Beethoven, which are always new,—but to the 'Jupiter' of Mozart, and the letter Q. Symphony of Haydn. The overtures were better chosen, being Beethoven's to 'Leonora' and Cherubini's to 'Anacreon,'—but here again a comment is called for. The last was selected to do honour to the memory of its composer. Now if a tribute to his genius was really the thing contemplated, and not an effect in the *programme*, how came it that the tribute payers were more supine than those for

the Ancient Concerts, and contented themselves with three of the most hackneyed productions of the Philharmonic repertory—the song, 'O salutaris,' and the well-known three voice 'Benedictus,' making up the number? Noble as is the overture—noble as are the vocal pieces, there are other master works by the composer, here little known or unheard, the production of which might as well have served his fame in England; whereas, the slovenly repetition of the above stock pieces could hardly fail to suggest the idea, that the society was not unwilling to avail itself of a calamity to music, as an excuse for escaping the trouble of research and rehearsal. We have spoken of the execution as slovenly, but mean, thereby, no offence to the artists—none to the band. The fault lies with—but let us state the facts. We were present at the rehearsal of the music on Saturday, and our continental readers will have some difficulty in believing that the orchestra was permitted to rattle through symphony, overture, and accompaniment to *solo*; without one solitary check or control on the part of the conductor; without the slightest advertence to points of expression wholly lost, or points of sentiment wholly disregarded—one attempt to modify the coarse and unsensitive *mezzo-forte* in which it is the pleasure of our much vaunted band principally to execute its tasks! These, it is our judgment, would have been just as well accomplished on Monday evening had no Saturday's performance existed. Betwixt carelessness of selection, and indifference of execution, the result was inevitable, and the thinness of the room during the second part (meagre enough had the audience been during the first!) was a sign which must have been melancholy, to all who, like ourselves, wish well to established institutions, but are convinced that the public will no longer consent to be tricked with shows in place of realities. We have but to add, that Mrs. Anderson performed Hummel's Concerto in F major in the first part, and that a M. Goudswaard exhibited his great powers on the clarinet in the second. He is a skilful artist, but his affections are too exclusively devoted to the extremes of *piano* and *forte*; hence a want of repose, for which no brilliancy of execution can ever compensate—Reissiger's name was appended to the shallow fantasia which he performed. The singers were Madame Caradori Allan, Miss Dolby, and Mr. Alfred Novello.

**COVENT GARDEN.**—Miss Kemble's appearance in 'La Sonnambula' took place so late in the week, as to preclude that extended criticism which it so eminently deserves. Perhaps the best, because the briefest, method of conveying our impressions of the performance, will be by comparison. The new *Amina*, then, does not decorate Bellini's melodies with half the exquisitely-finished ornaments of Persiani, nor does she throw into it that exuberance of gipsy mirth and gipsy passion which made Malibran's personification so riveting though so faulty. To her the character is neither one of brilliant vocal display, nor of restless, energetic, southern delight and despair: but she has conceived the untaught, simple, trusting, peasant girl, whose whole life is in her love, as none of her contemporaries within the sphere of our recollection, have done. Her conception, too, is worked out with all the vocal skill which she so thoroughly commands. It is easier far to grace a whole part with *roulades*, trills, &c. than to deliver a *cantabile*, such as 'Ah! non crede,' with the subdued and sustained pathos thrown into it by Miss Kemble. In short, she has never appeared to greater advantage; and it will be no surprise to us, if the opera, worn out as it is, be as popular with the town as its sterner sister-work 'Norma' has been before it.

**HAYMARKET.**—The performances of Mr. and Mrs. Charles Kean, at this theatre, have not proved very attractive this week, though the farce of 'A Twelve Nights' Entertainment' was announced in the bills. 'Macbeth,' 'Hamlet,' and 'The Stranger,' are plays too well known to excite public curiosity, even though whetted by the first appearances of the principal performers in London since their marriage. 'The Gamester' is less familiar, but also less popular. 'The Lady of Lyons,' announced for Wednesday next, in which a London audience has not seen Mr. and Mrs. C. Kean, is likely to attract, especially as the Haymarket has the exclusive right of its representation.

The practice of playing the same pieces as are given at another theatre is a very absurd species of rivalry, especially when, as in this instance, there can be no chance for the lesser house against the greater, as regards either the acting or the scenic effect, and we think that both Mr. C. Kean and the manager would consult their interests better by giving performances suited to the talent of the company and the resources of the stage, and different from those of the large houses. Besides, Mr. Kean is more likely to succeed in melodramatic plays, than in Shakespeare, and, with the advantage of novelty in his favour, we anticipate a more favourable opportunity for speaking of him in *Claude Melville*, than any that this week has offered. *Mrs. Haller* is one of Mrs. Kean's best personations, but the play is disagreeable. Mr. Stuart appeared to more advantage in *Macduff*, than in any part we have seen him in; and Mr. H. Holl was less extravagant in *Laertes* than we anticipated.

## THEATRE ROYAL DRURY LANE.

On Monday Evening, April 11th, Her Majesty's Servants will perform Shakespeare's Tragedy of *MACBETH*. *Macbeth*, Mr. Macready; *Banquo*, Mr. Anderson; *Macduff*, Mr. Phelps; *Ross*, Mr. Elton; *Lady Macbeth*, Mrs. Haller; *Herod*, Mr. H. Phillips;—with THE STUDENTS OF BONN.

Tuesday, Handel's *ACIS AND GALATEA*, illustrated by Mr. Stanfield, R.A.; after which THE PRISONER OF WAR; and THE STUDENTS OF BONN.

Wednesday, THE STOLEN PRINCE OF VENICE; THE STUDENTS OF BONN; and THE WINDMILL.

Thursday, Handel's *ACIS AND GALATEA*; with other Entertainments.

## MISCELLANEA

*Paris Academy of Sciences*.—March 21.—A communication was read from M. Amédée-Durand, 'On a New Mode of Constructing Windmills.'—The invention of M. Durand consists chiefly in imparting to the sails of the mill their impelling force in a way resembling that which is experienced in the mode of sailing a vessel. The action of the wind striking from behind bears upon a point beyond the centre of the pivot, and tends to keep the shaft in a parallel direction with the current of air, the sails being constantly maintained at a right angle with the wind. By this new system the sails, which are six in number, are not, like those of the common mills in use, supported upon framework, but are attached and spread in the same manner as those of a vessel. They are so disposed that their whole surfaces may be acted upon so long as the wind, augmented in effect by their total surface, is inferior to the weight of a counterpoise, which tends constantly to keep it in its normal position. When the wind exceeds this limit, the counterpoise comes into action, and so changes the quantity of surface exposed that the machinery may continue to perform its functions without any acceleration of motion beyond what is requisite. M. Durand states that his invention has been submitted to the test of experience, several mills so constructed having for years past been in operation, and effectually resisted the most violent storms.

—A paper was also read, 'On the reputed Solvents of Calculi in the Bladder,' by M. Leroy d'Etioles.—It appeared that numberless experiments had been made upon living subjects, and that, in some cases, not less than 250 quarts of a supposed solvent had been administered at different periods; but though traces of its action were frequently perceptible after a surgical operation, or dissection, they were in no instance sufficient to enable him to say that a solvent can be used with success, or without injury to the organ.—March 28.—A report, by M. Chevreuil, was read, on a paper, by M. Ebelhem, respecting the manufacture of iron. M. Ebelhem's paper was principally on the construction of blast-furnaces, &c. M. Ebelhem states that he is satisfied, from a series of experiments, that the present mode of constructing furnaces is as near to perfection as possible, but that nearly two-thirds of the combustibles employed pass off in gas, and that there would be great economy and advantage in a contrivance for preserving this gas, and making use of it in the process of smelting.

The paper, however, leaves the question of the precise and best mode of obtaining this result still doubtful.—A paper, by M. Gaudin, on photographic drawing, was next read. This gentleman announces, that he has succeeded in obtaining perfect impressions, and more rapidly, without the use of the iodine-box, by exposing the plate to the action of a single compound of iodine, of his own preparation, much richer than what is now used in the uncertain photographic apparatus of the iodine-box.—M. Viau com-

municated to the Academy a new mode of raising vessels sunk in deep water. His apparatus consists of a covered, but light and air-tight framework, which he calls the *hydrosat*. The process is commenced by allowing the water to rush in and fill the *hydrosat*, which of course sinks until it reaches the object which it is intended to raise. The valves are now closed, and the apparatus fixed by means of chains or ropes to the vessel. A stop-cock, connected with a pipe, is opened, and this pipe communicates with two recipients on a stage, or platform, erected on a boat, or vessel, near the spot. One of these recipients contains an acid, and the other carbonate of lime, and a communication between them is established, so as to keep up a sufficient supply of carbonic acid gas, which passes through the pipe into the *hydrosat*, and displaces the water. The *hydrosat*, now filled with a light gas, will naturally rise to the surface, if its volume be large enough to drag with it the body to which it is attached.

*Royal Society of Literature*.—As the annual meeting of this Society must shortly be held, I beg to be allowed to direct attention to some of its proceedings, as made manifest in the last published Report:—First, the sum therein acknowledged to have been received for Annual Subscriptions (not including compositions) is 2571 5s.,—whereas the actual amount, according to the accompanying list, ought to have been 3274 12s.! It may be said, that some Members are in arrear; but in this Society many Members are *always* in arrear. I believe there are persons whose names figure in its list of Members, and who take part in the proceedings of the Society, who have not paid one shilling for years. Why is this? In other Societies, the Royal, the Astronomical, for example, the Council proceed, after due notice, to *expel* such persons; and I think it would be just and respectful to those who do pay, if like proceedings were taken by the Councils of the Royal Society of Literature. At present every gentleman whose name is published in its List of Annual Subscribers is open to the suspicion of being guilty of the meanness of not paying his subscription. Again, the Royal Society of Literature was established with the avowed purpose of *conferring rewards of persons of literary merit*—it was to confer the amount of payment bestowed by the Crown—and for the publication of valuable *inedited manuscripts*, &c. As it has now been established nearly twenty years, let us see what it did in the last year, in *furtherance of these objects*. Here is an account of the disbursements of the Society:—

	£	s.	d.
By Balance	12	16	8
Salaries, &c.	240	9	8
Interest on Building Loan	20	0	0
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Assessed and Land Taxes	18	4	5
Poor Rate	17	10	0
Paving, Lighting, Sewers, &c.	15	0	3
Insurance	9	0	0
	671	14	4

Why we have not so much as the one halfpenny worth of bread to this intolerable deal of sack! unless, indeed, the Annual Report be considered as a valuable *inedited manuscript*, and then the Society may take credit for the 10s. 6d. But observe, while the Society did nothing, or did not bestow one shilling in rewards for literary merit, or one shilling for the publication of valuable manuscripts, the salaries, &c. amount to 240l. 9s., and the collector's per-cent-age to 43l. 12s. 9d., about 18 per cent. on 2571.—Yours &c.

D. W.

*Organic Petrifications*.—A young physician of Rome, says a letter from that city, has succeeded in discovering the means of petrifying all substances of organic formation, without their being changed materially in colour. A few days are sufficient to operate this transformation. He has already exhibited flowers, birds, fishes, and even human heads, beautifully petrified.

*Literary Piracy*.—*Rouen*, March.—Are you aware, that a literary journal is published in Paris, called *The London and Paris Observer*, which is a mere reprint from the London literary journals? For example, the last three numbers contain:—two notices of the Diary of Madame D'Arblay—The Rhine, by Victor Hugo—Raumbles, &c. in Switzerland—Lowe's Poems—Mrs. Jameson's Hand-Book to the Public Galleries—Never Complain—Weep Not—Egypt under the Romans—Julian—Popular Delusions—and Miscellaneous Notices, all from the *Athenæum*.—R. T. [We were well aware of the circumstance. The *Paris Observer* was started three years since, and before the new Post Office regulations, which permit English papers to pass free. It is most strange, however, that this piratical journal should still find purchasers, for the price is somewhere about double the sum which a subscriber resident in France would pay for the *Athenæum*.]

TO CORRESPONDENTS.—Ω.—C. F. C.—H. J.—W. C.—Harry W.—J. Mackenzie—received.

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